Vogue

Paris Collections

Decorating
with
Colour

ADVANCE RETAIL TRADE EDITION

April 15, 1946 Incorporating Vanity Fair
40 Cents in Canada Price 35 Cents

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You'll be glad you waited for Wamsutta!

1846 1946

WAMSUTTA

SUPERCALE SHEETS AND CASES

*REG. U. S. PAT. OFF.

Fortunate indeed, you brides of 1946! This year there'll be more of those sought-after *Supercale** sheets for your trousseaux. Fortunate, too, you who have a feeling for modern! For you, Wamsutta asked New York's famous Muller-Barringer to design this bedroom in the modern manner.

Curl up on the window seat and admire! Fresh red-and-pink plaid paper . . gay Mimosa chintz accents . . . rich burgundy broadloom — perfect setting for the cool white bed. Notice the Jumbo monogram on its headboard . . . the monogrammed sheets and pillow cases of lustrous white *Supercale* . . . proclaiming this bedroom for the years undeniably *yours*.

Yours, too, the comfort and luxury of Wamsutta workmanship, found only in the finest of cottons. There may not be enough of these dainty, long-wearing trousseaux sheets to meet *all* your needs, but supplies are increasing. And five generations of brides will testify: "You'll be glad you waited!"

WAMSUTTA MILLS, New Bedford, Mass.

Distributors of
Springfield Blankets • Wamsutta-Somerset Towels
"The Three Weavers" Handwoven Throws

How to use this issue of

VOGUE

White for town . . .

Vogue says: "City Summer White" (pages 152-153). Suddenly white is worldly with jewels and black accessories—cool and new with white for the city. A striking theme, this—and one with selling impact for newspaper advertisements, a front of windows, departmental displays.

Headline a newspaper advertisement, *Vogue says: "City Summer White"*. Present your own City Summer White fashions with jewels and the sharp contrast of black accessories—or crisp white. Surprise them with big, black umbrellas, as Vogue does.

Town cottons . . .

Vogue says: "Cotton fashions for town" (pages 158-159). Cottons will come to town this summer with news up their sleeves—either very long sleeves, or short cap sleeves. This is news for your advertising and display departments!

Show these two new looks for town: long sleeves in crisp checked cotton suits, thin cotton dresses with spindle waists . . . cap sleeves in afternoon cottons.

Cool addenda for advertising sketches or displays: little cloche hats or neat bare heads, fresh white gloves, high-throated pearls, carnation boutonnières.

Summer furs . . .

Vogue reports: "Furs on summer schedule" (pages 150-151). Show "furs that never go to storage" over day and dinner costumes—sports and evening clothes. "Furs that travel with you . . . fold into neat little nothings"—this is a fur story that transcends seasons and is well worth promotion. Spring pick-up for Fur Salons!

Junior news . . .

Vogue's Junior story is a double feature! First: there are two ways to look in town this summer—see them on pages 162-163. Smart young twosome for advertising and display. Second: *"Short for young"*—pages 160-161—reports strapless evening dresses as one of the prettiest, best-loved fashions for Juniors. In stark white—or pure black—these are timely whenever the young dance. Not for everyone—everywhere—but *good* when *right*.

Empire for evening . . .

Vogue says: "For evening...Empire restored" (pages 148-149). The slender, high-waisted line sets off bare shoulders, a beautiful carriage. In fashion shows and displays, include this new Empire trend.

Paris news . . .

Vogue says: "Elegance...cue to new collections in Paris." See pages 124 to 135, for fashion cues in everything from silhouettes to "little perfections." A very special story, this, of very special interest to those of us whose business is fashion.

Decorating news . . .

Vogue says: "Successful rooms carry the owner's signature"—see our portfolio of decorating ideas, pages 136 through 147. If you have a Salon of Interior Decoration—if you sell fabrics, wallpapers, furniture—this Vogue is a textbook of ideas to bring spring indoors. Sell your intangible ideas with Vogue's pages of concrete examples of modern freedom in decorating. Don't miss the "Color Cues" for floor-wide promotion.

***RELEASE DATES** for material in this issue: April 26th, East of the Mississippi—May 3rd, West of the Mississippi. For other information, write or wire Vogue Merchandising Service.*

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
APRIL 15, 1946

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To sell fashion, quote

VOGUE

Use these Quotations in your advertising or on your own window or departmental cards

Release Dates: April 26th, East of the Mississippi—May 3rd, West of the Mississippi

Cotton-coolers

VOGUE SAYS: "Thin cotton has afternoon airs"
VOGUE SAYS: "City cotton—shirtwaist principle"
VOGUE SAYS: "City suit in cotton checks"
VOGUE SAYS: "Spindle-waist cottons—young, trim"

Accessories

VOGUE SAYS: "Drop earrings, scoop neckline"
VOGUE SAYS: "Tuck flowers at your throat"
VOGUE SAYS: "Crisp carnations—waistline interest"
VOGUE SAYS: "Dark gloves with dark cottons"

Evening Fashions

VOGUE SAYS: "For evening—rippling stripes"
VOGUE SAYS: "Empire evening—a soft translation"
VOGUE SAYS: "Empire neckline, bare shoulders"
VOGUE SAYS: "Calico red cotton, dinner-at-home"

Spring Furs

VOGUE SAYS: "Furs for cool and warmer climates"
VOGUE SAYS: "Travel with your furs"
VOGUE SAYS: "Furs transcend seasons"
VOGUE SAYS: "Furs—day through evening"
VOGUE SAYS: "Little furs never go to storage"

Summer Colours

VOGUE SAYS: "Tan monochrome: you, your dress"
VOGUE SAYS: "Pale blue, heavenly with tan"
VOGUE SAYS: "Black with white for city summers"
VOGUE SAYS: "Pink is cool, neat, city-wise"

Paris News

VOGUE SAYS: "The feathered head . . . 1946 symbol"
VOGUE SAYS: "Delectable ribbon and flower hats"
VOGUE SAYS: "Jacket: loose, square cut"
VOGUE SAYS: "Drapery is hip-swathing"
VOGUE SAYS: "Brilliant—summer, 1946"
VOGUE SAYS: "Straight-from-the-shoulder wrap"
VOGUE SAYS: "Grand décolleté . . . evening 1946"
VOGUE SAYS: "Dancing dress . . . short, bouffant"

Decorating News

VOGUE SAYS: "Successful rooms carry a signature"
VOGUE SAYS: "Two flower chairs—like bouquets"
VOGUE SAYS: "There's chic in repetition"
VOGUE SAYS: "Try different textures, one colour"
VOGUE SAYS: "Modern colours . . . pale, spacious"

1-
VOGUE SAYS:
"City Summer WHITE"

2-
VOGUE SAYS:
"Spring is a NEW HAT"

3-
VOGUE SAYS:
"Day line—straight as a die"

4-
VOGUE SAYS:
"COTTON FASHIONS for town"

Four Free Cards
Please check those you can use, and mail this coupon.

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

4/15

Name.....

Store Name.....

Address.....

BERGDORF GOODMAN

5TH AVE. AT 58TH ST. • NEW YORK 19

ON THE PLAZA

Knickerbocker Print Dress-Coat Exclusive

Tulip-gold rayon crepe, patterned in a parade of Netherlands figurines, with cuffs and revers of black rayon velvet, $155

The dress designed to go with it, a plain perfection of black rayon crepe, $80. Sizes 10 to 16

You *unlimited*

A you that's perfectly cast to play the part of your true inner self, for all the world to see. No smoke-screen of heavy conversation (if you're frankly scatterbrain). No trying to live up to a frisky hat (if you're really sedate). No false enthusiasms. No phoney intellectual poses.

"No this. No that..." Perhaps you're wondering what's left after you skim off all the nonsense and get down to cases? Plenty. The real you, better than any facsimile. And then you build. Against the bedrock structure of what you really are, measure and select clothes, hats, chairs, chintzes, and ideas that reflect your innermost conviction.

Choose even your writing paper to give a sense of your touch and personality over and beyond the words you write. There *is* such a paper. And, as you'd expect, it is one of Eaton's Fine Letter Papers. Choose the one which is so exactly suited to you it gives you the feeling "This is it!" Perhaps it will be one of Eaton's lovely new *Reflections;* there may be another Eaton fashion you prefer. Whichever one, the name EATON tells you what you'll see for yourself: the chic of this writing paper is pace-setting, its quality excellent.

Eaton's Reflections the newest personality paper.

Geranium—spicy pink on pale pink paper. For the young, the gay.

Water-Lily—water-green on soft yellow. For the gentle, the still-water.

Pussy-Willow—blue-grey on *matte* white. For the reticent, the full-of-promise.

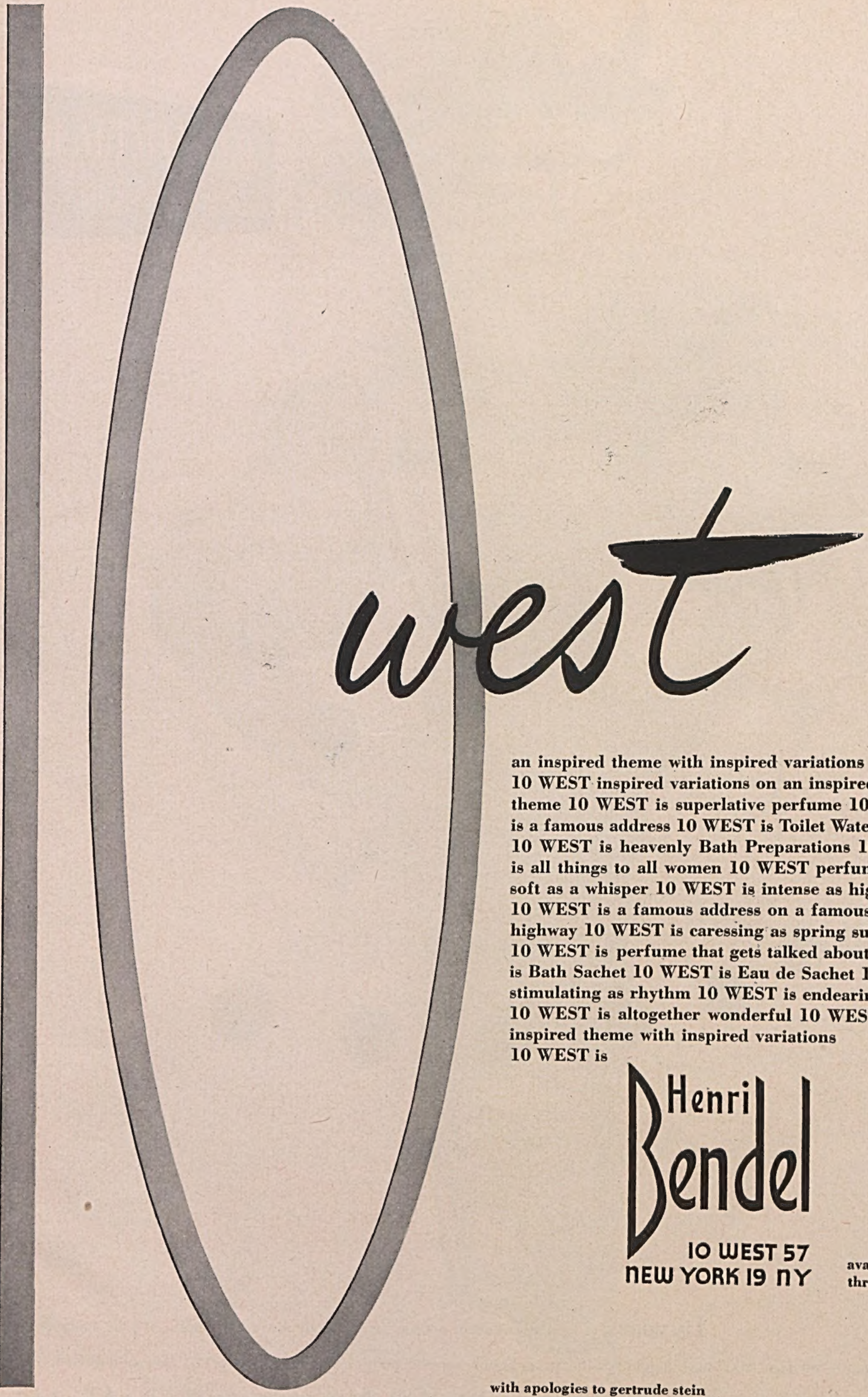
Iris—muted mauve on pale blue. For the subtle, the dream-arousing.

Rubrum Lily—russet on calm grey. For the poised, the sophisticate.

Eaton's *fine* Letter Papers

Pittsfield, Massachusetts

Fine stores everywhere have a full personality-range of EATON'S FINE LETTER PAPERS to choose from in boxed combination and in Open Stock. EATON'S REFLECTIONS, about $1.50.



an inspired theme with inspired variations
10 WEST inspired variations on an inspired
theme 10 WEST is superlative perfume 10 WEST
is a famous address 10 WEST is Toilet Water
10 WEST is heavenly Bath Preparations 10 WEST
is all things to all women 10 WEST perfume is
soft as a whisper 10 WEST is intense as high hope
10 WEST is a famous address on a famous fashion
highway 10 WEST is caressing as spring sunshine
10 WEST is perfume that gets talked about 10 WEST
is Bath Sachet 10 WEST is Eau de Sachet 10 WEST is
stimulating as rhythm 10 WEST is endearing as charm
10 WEST is altogether wonderful 10 WEST is an
inspired theme with inspired variations
10 WEST is

Henri Bendel
10 WEST 57
NEW YORK 19 NY

available in quality stores
thruout the country

with apologies to gertrude stein

LA MODE says circle translucent buttons around high or low necklines . . . it's the smartest, prettiest way to flatter your lovely face! MAY WINE (top) a fanciful flower button in pastel plastic. SPARKLING BURGUNDY (below) a whimsical whirligig bubble button. B. BLUMENTHAL & CO., INC., 1372-82 Broadway, New York 18, N.Y. Button specialists since 1877. La Mode

B. ALTMAN & CO.
Fifth Avenue New York

Henry VIII Sleeves

dramatize a swishing silk shantung suit

in deep brown or black. Sizes 10 to 16.

135.00

Altman fashions, third floor

VOGUE
April 15th, 1946

VOGUE incorporating Vanity Fair is published semi-monthly except May, June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 107, No. 8
Whole No. 1763

Suit by Nettie Rosenstein

Peck *and* Peck

American linen under the sun . . .

Ah, a lovely look, that lettuce-leaf coolness linen has by divine right!
A beautiful, simple, summer-long dress Tebilized* to keep its freshness constant . . . airy with open embroidery across the shoulders.
Pick a frosty color—aqua, grey, pink—sizes 12 to 40, 45.00 *Reg. U. S. Pat. Off.

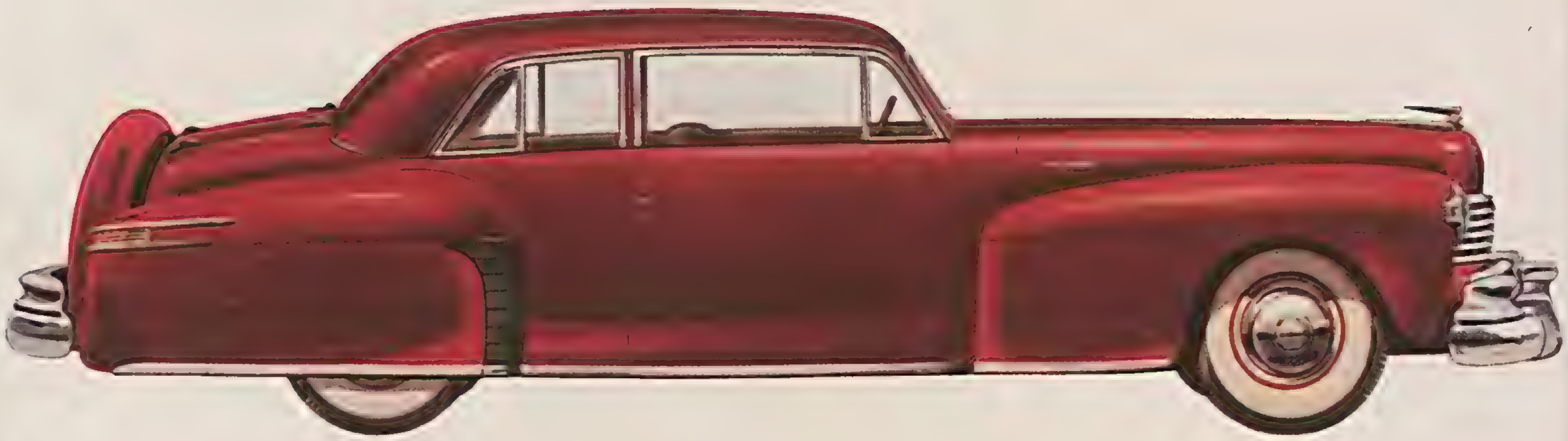
EW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

JOHN WALTHER FABRICS, INC. · 450 SEVENTH AVENUE, NEW YORK.

A limited quantity of "Coeur Joie" has been imported from Paris and is now featured by a selection of leading stores

Nothing

could be finer



LINCOLN CONTINENTAL COUPE FOR 1946

Lincoln

DIVISION OF FORD MOTOR COMPANY

the loveliest Pearls made by man

Always traditional for the bride . . .
a single strand of pearls.
Always in fashion . . . Pearls by Marvella.

*$10 to $100 (including the diamond clasp collection)
at fine jewelers and department stores.
*Plus Federal Tax

Marvella
353 FIFTH AVENUE · NEW YORK

Bridal Costume by Jay Thorpe

For Easter...amid floral fantasy...gifts of
Moss Rose containers of decorative charm
that continue to delight long after their petal-sweet
fragrances have become a soft-scented memory.
Charles of the Ritz
DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

COAT BY VINCENT COPPOLA

FLAMBOYANT . . . in gabardine by Hockanum . . . makers of woolens of beauty, quality and lasting wear.

HOCKANUM
Woolens

HOCKANUM MILLS, ROCKVILLE, CONN. • FOUNDED 1809 • DIVISION OF M. T. STEVENS & SONS COMPANY, NORTH ANDOVER, MASS. • J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1, SELLING AGENTS

Salut de Schiaparelli
Salut
de Schiaparelli

Arnold constable fifth avenue

fashion important as their rounded silhouettes,
our cottons with town-life talents• fuller-skirt check dress, **35.00**
puff-sleeve striped dress; **39.95**
both in blue, red or green with white, 10 to 16

arnold constable, fifth avenue at fortieth, new york 16; also new rochelle and hempstead

Inspired by *Revlon's* new color

"Bachelor's Carnation"

Capricious jewels by *Coro*

Revlon's capricious carmine with a tender passion for lips and fingertips inspires these exquisite carnation clips and earrings. Beautifully enamelled carmine petals edged with sparkling rhinestones. Sterling, gold finish.

Clip about $25.00. Earrings about $18.00 plus federal tax

Coro CRAFT

Design patented

CORO, INC. NEW YORK • CHICAGO • LOS ANGELES • TORONTO

MASTERPIECES OF FASHION JEWELRY

The Halle Bros. Co.

CLEVELAND, OHIO

HABITMAKER with country club manners.

Designed with free-action sleeves in

Celanese Oxford rayon crepe.*

White, lime, green, blue, aqua.

Sizes 12 to 42. $25.00.

*REG. U. S. PAT. OFF.

PAULINE FIELDS stresses exquisite dressmaker details and accents of pink linen on navy sheer in a WILLIAM ROSE fabric of Enka rayon. At better stores. FRED GREENBERG, 550 Seventh Avenue, New York 18.

st. louis 1, mo.

FAMOUS-BARR CO.

shoe salon

White, white suede, soft as cream . . .

extremes of good taste as are all Pandora Exclusives.

In order of their appearance —

Marimba, high heeled sling pump

with two-toned platform; Vicki, classic

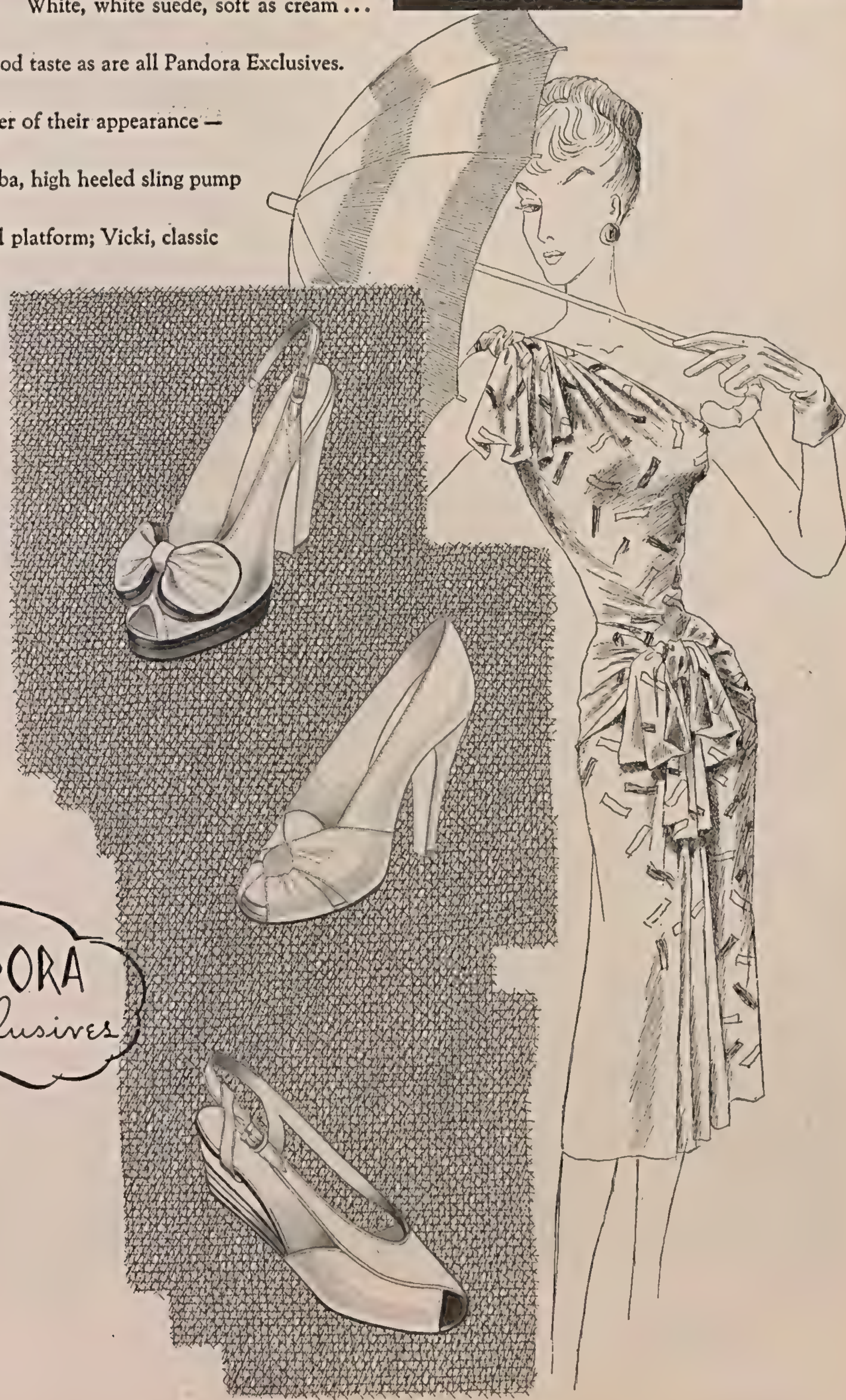
Pandora pump; Ariel,

bare foot sandal.

Dress by Fox-Brownie

from the

Costume Room.



Charbert's
Breathless and Fabulous
at Harzfeld's
Petticoat Lane, Kansas City

perfumes that linger
in the memory

STERN-DEMARÈS

A MILGRIM ORIGINAL

OF BEN MANN'S ALPAMANN*

*Worsted and Rayon Alpaca

She's Breathless
...in a
Capri Original

Ransohoffs
SAN FRANCISCO

Van Cleef & Arpels

Jewelers

ORIGINATORS OF THE INVISIBLE SETTING

NEW YORK
744
FIFTH AVENUE

For maximum effect a mass of pigeon-blood rubies brilliantly set *without prongs* for supreme elegance. One of the most outstanding achievements in the jeweler's art.

prints by united

The prelude to fashion perfection! When a fine rayon fabric is dyed and printed by United, it's a dramatic departure from the ordinary! Contemporary designs, executed with an eye to elegance – radiant colors harmoniously combined. Prints belong to Spring – pick yours by the United hallmark.

for quality in color and finish

THE UNITED PIECE DYE WORKS · NEW YORK, N. Y. · LODI, N. J. · LOS ANGELES, CALIF

three-piece ensemble in white wine...loomed of Winthrop Mills 100% pure wool.

WAY DOWN EAST...in the land of white-spired churches...Winthrop Mills looms the pure and wonderful wools so native to the locale,..so much a part of its tradition of rugged integrity. A Winthrop fabric keeps intact the lines and forms of fashion.

Look for the Winthrop Mills label—it means *lasting* beauty in your new suit. At the smart shops in your city.

WINTHROP *mills*

ONE OF THE FINE NAMES IN WOOLENS

Sales Agent: **ALLEN L. GOLDFINE**—*225 West 34th Street, New York 1, N. Y.*

Off with dull care . . . On with bright dare . . .
in "Better Times" lipstick, cream rouge and face powder
by Jacqueline Cochran at **JULIUS GARFINCKEL & CO.**
Washington, D. C.

Spring elegance

in a

custom made

print

Mallinson

NATIONAL MALLINSON FABRICS CORPORATION
1071 AVENUE OF THE AMERICAS, NEW YORK 18
CHICAGO • LOS ANGELES • SAN FRANCISCO • SEATTLE

The Mallinson elephant assures the best in fashion and quality.

Stars in the Blue

SUNBURST AND BASKETWEAVE DESIGNS by

Jacques Kreisler

Important jewelry . . . accented by turquoise or coral . . . created in the Kreisler tradition. Earrings, fob, bracelet, choker 17.95 to $42* Bracelet (above), choker (below) shown in approx. actual size. At fine stores.

*Plus Fed. Tax

JACQUES KREISLER MANUFACTURING CORPORATION • ROCKEFELLER CENTER, FIFTH AVE., NEW YORK

The perfume . . .

BREATHLESS BY CHARBERT

The dress, breathless too . . .

AN ORIGINAL BY CAPRI

Capri Original composed in embroidered ecru net and fluent black rayon crepe. 10 to 16. 49.95, Dress Circle, Fourth Floor

Charbert's Breathless, its symphonic counter-point. 1.75* to 24.00,* Perfumes, Street Floor

*Subject to 20% Federal Excise Tax

FIFTH AVE. AT 38th ST., NEW YORK 18, N. Y., WI. 7-9600 • GREENWICH • EAST ORANGE • CLEVELAND • BRIDGEPORT

You'll be wearing—
Duchess Royal
Two-piece "Rain Coquette"—
Tunic Coat with matching
wrap-around skirt
in
Nofade* fabrics
Duchess Royal
135 Seventh Avenue
New York 18, N.Y.
*REG

Traina – Norell
Holmes
NEW ORLEANS

It's in her eyes,
in every gesture, in
her wonderful
Fromm Bright-with-
Silver Fox Jacket...
soft as a whisper...
to shine in the night...
to brighten her day.
Identified by the
Fromm Blue Ribbon
Pedigree Medallion
at better stores.

Fromm

TRUE TO THE TRADITION OF FROMM, FAMOUS FOR PEDIGREED SILVER FOX, SILVERBLUE FOX, PLATINUM SILVER FOX, DEEP BROWN PEDIGREED MINK AND RARE FROMM MINK MUTATIONS... PLATINUM MINK WITH MAUVE UNDERFUR, SILVRE MINK, DEEP BLUE WITH SILVER CROWN, NOIR-BLANC MINK, WHITE TIPPED WITH JET. FROMM BROS. INC., HAMBURG, WISCONSIN AND NEW YORK

ENGSTEAD

BIG GAME HUNTER

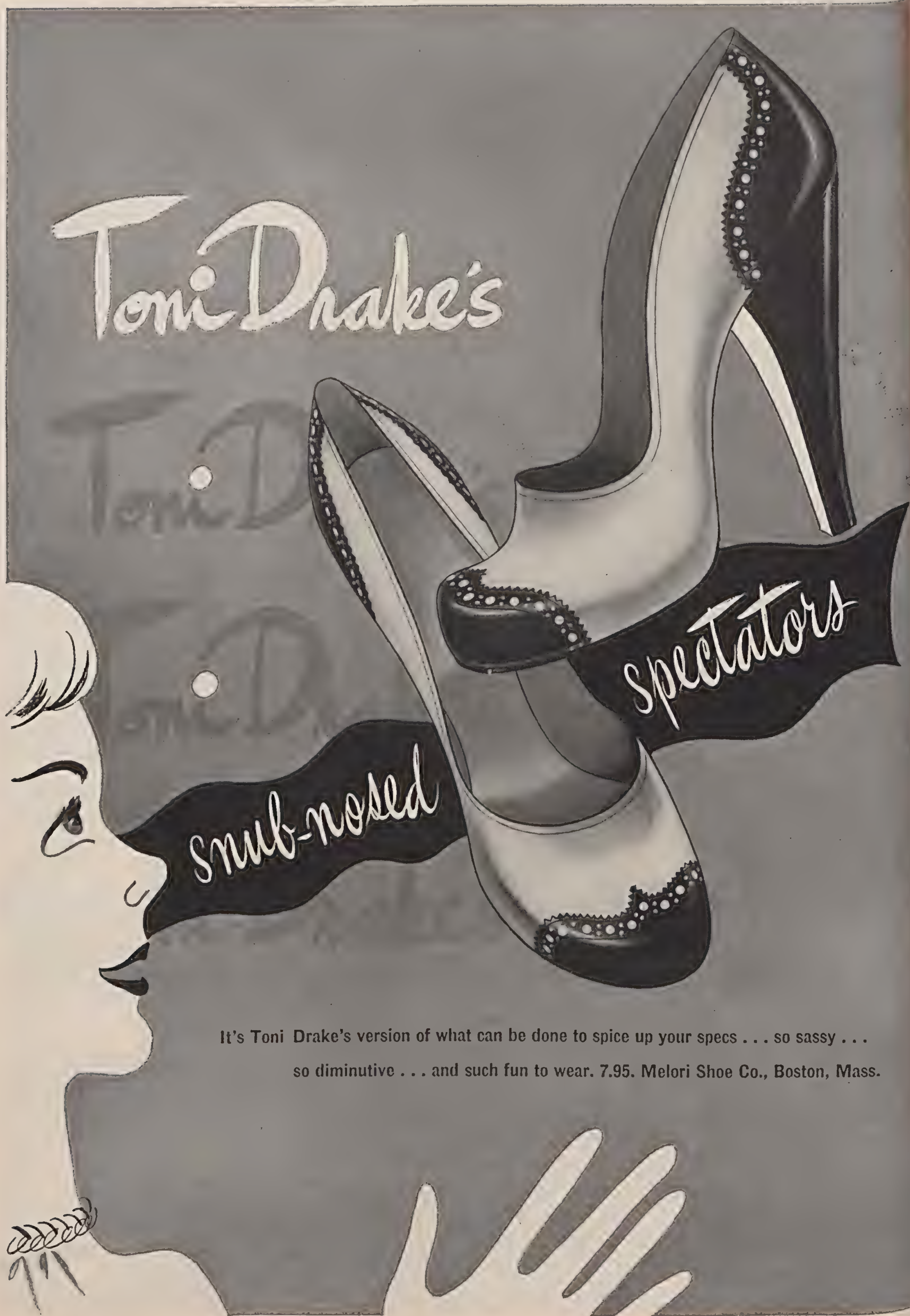
BY ADRIAN

Pringle of Scotland

Your Pringle sweater is worth waiting for! These fine Cashmeres and Shetlands are almost
noisseur's items today but each sweater lives up to the Pringle cachet—beautiful quality and su
coloring. Some day in the not too distant future we hope to have Pringle sweaters for everyone
appreciates their distinction.

ROBERT PRINGLE & SON, LTD. HAWICK, SCOTLA
New York Office: 9 EAST 41st STREET, NEW YORK

dewees
of Philadelphia
Ben Gam Original
White marquisette with
green midriff and sequins
115.00



It's Toni Drake's version of what can be done to spice up your specs . . . so sassy . . . so diminutive . . . and such fun to wear. 7.95. Melori Shoe Co., Boston, Mass.

RAWLINGS

JEWELS BY VAN CLEEF & ARPELS

Brownie strews sequin leaves on a short dinner dress in Bloomsburg's Patricia Jones Crepe, woven with Enka Rayon.

BERGDORF GOODMAN
New York

BULLOCK'S-WILSHIRE
Los Angeles

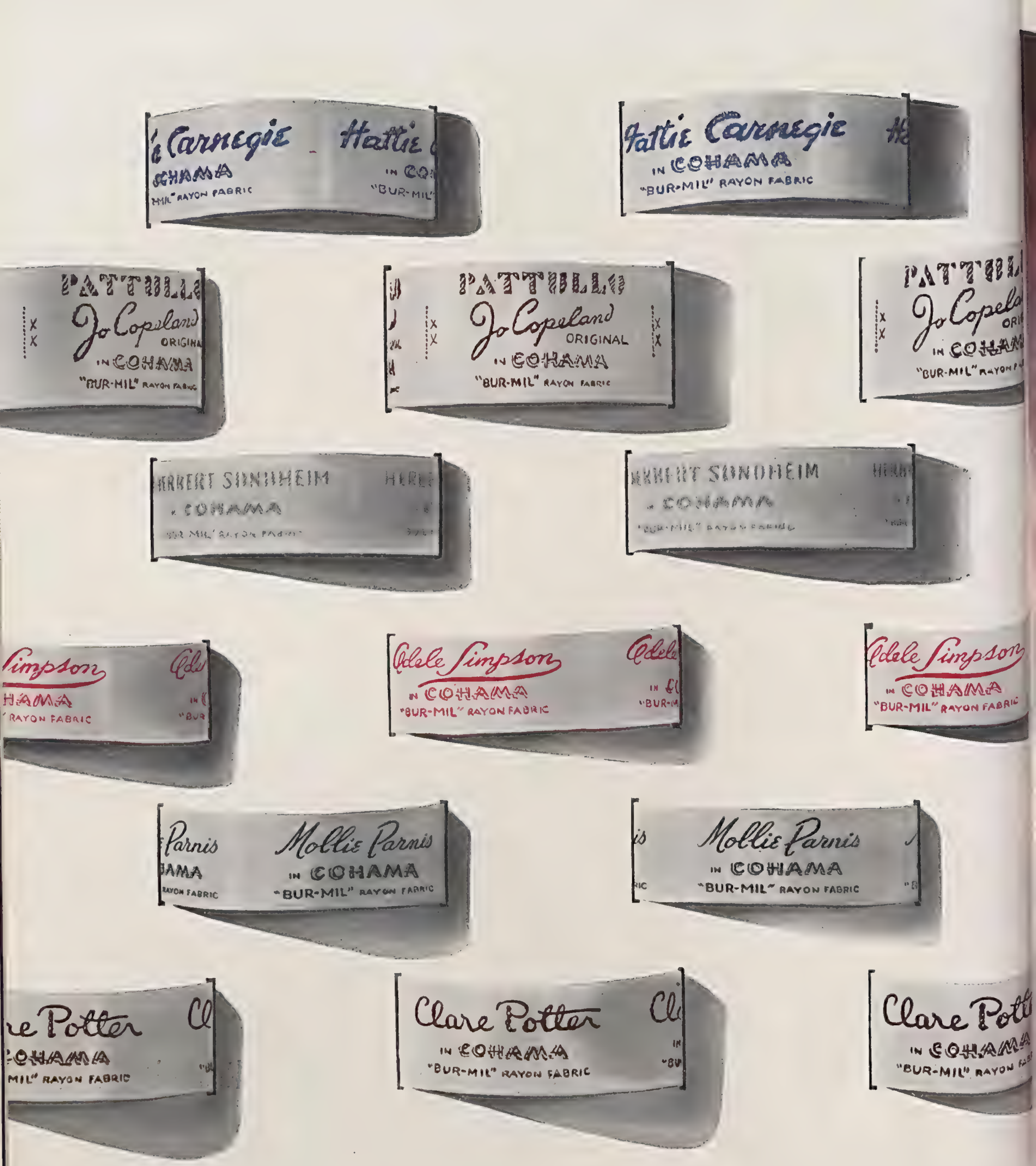
KAUFMANN'S
Pittsburgh

CHAS. A. STEVENS
Chicago

ENKA RAYON • 206 Madison Avenue, New York 16, N.Y.

© 1946 Johansen Bros. Shoe Co., Inc.

Awning striped cotton that hurls its colorful challenge sunward. The two piece playsuit about $7.00; the playdress about $8.00. Wear them separately, or together as an ensemble. Red, blue and green. The Goldman Co., 1410 Broadway, New York 18.



GREAT DESIGNERS
select fine* COHAMA *Fabrics for your clothes

Cohama Fabrics—a division of United Merchants and Manufacturers, Inc.

Your very first

And so very *yours*, because it fits your "vital-dimension"
—harmony 'twixt waist and hip.

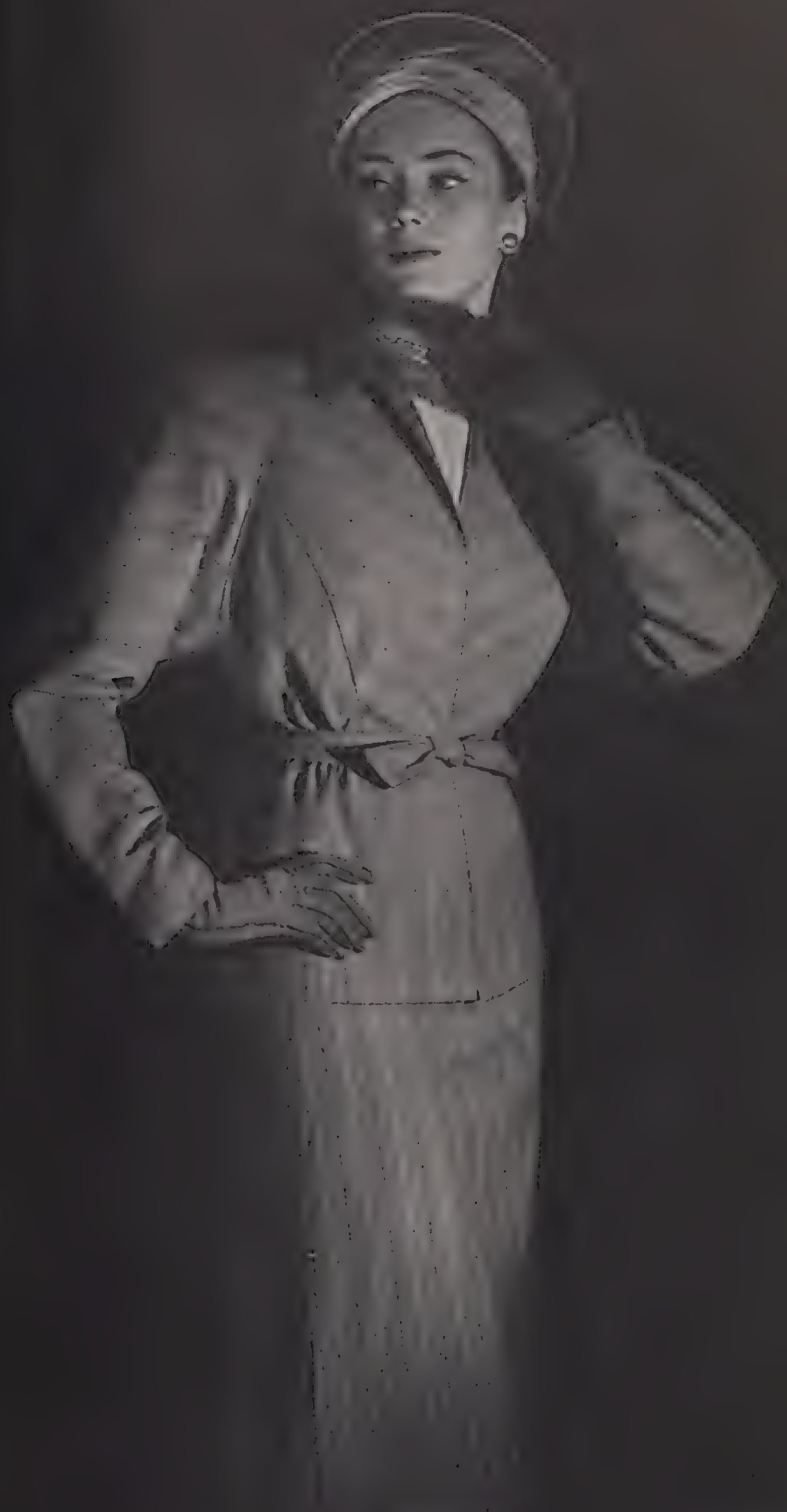
American Girl
girdles • all-in-ones • pantie-girdles

VITAL-DIMENSION-FIGURE-FITTING-FORMULA EXCLUSIVE IN: AMERICAN LADY, ARTIST MODEL, AMERICAN GIRL

Van Raalte

GLOVES · UNDERTHINGS · STOCKINGS

"BECAUSE YOU LOVE NICE THINGS"



A beautifully tailored suit. See how the stripes highlight its tapered lines. In MIRRO-SHEEN worsted by *Mirow*. Sizes 10 to 18. About $55.

Swansdown

At one leading store in your city. The House of Swansdown, 500 Seventh Ave., New York 18, N. Y., Morris W. Haft & Brothers, Inc.

Beauty
at any
Angle
KORET
KORET
KORET
KORET
the MARK of a Koret Original

William Bass

CHAS. A. STEVENS CO • CHICAGO

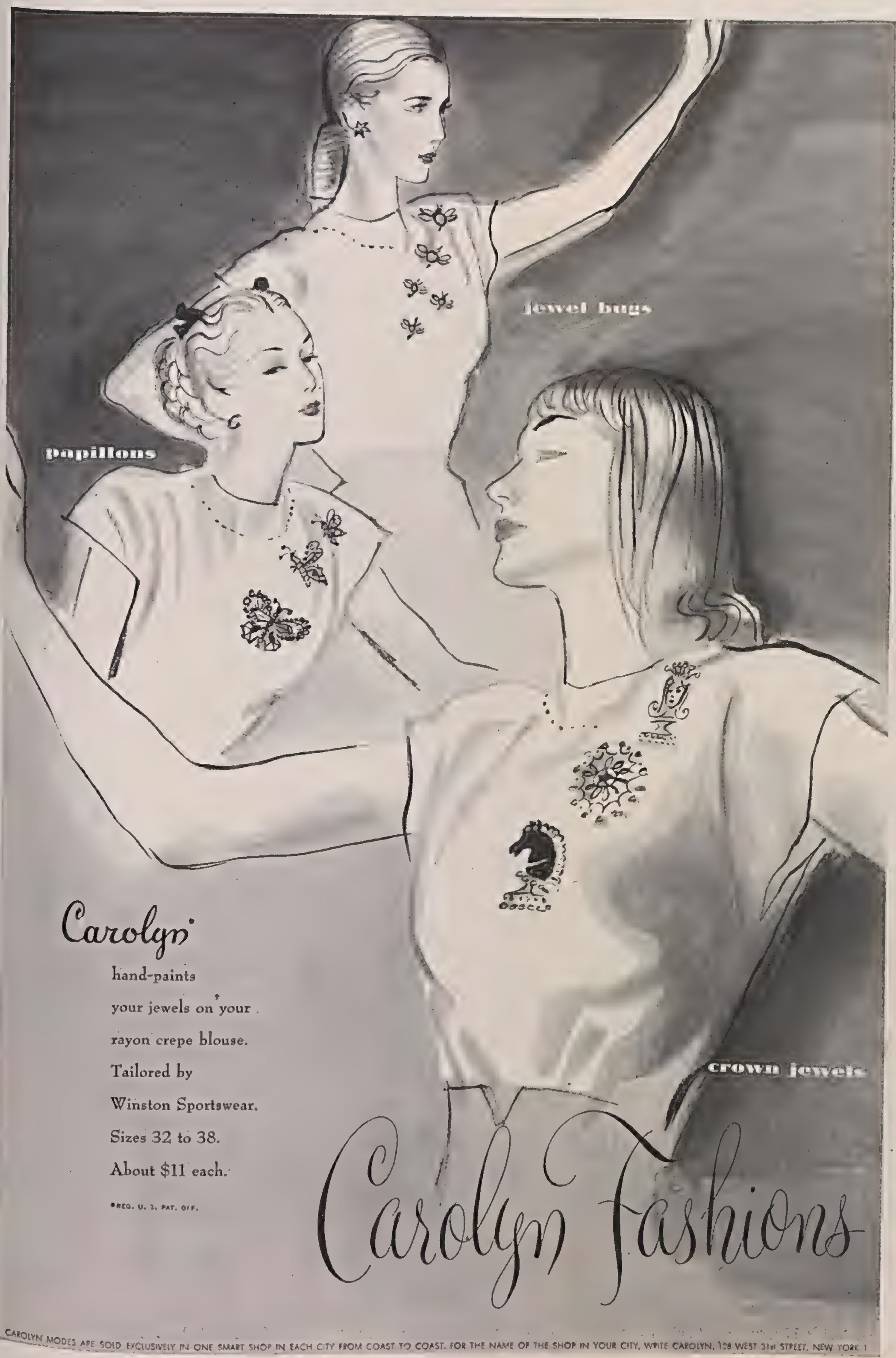
Summer black... cool as a shadow! Tailored tunic, minute waist and halo touches of white pique lend lasting charm to this William Bass "two-piecer" in Sheer Folly Crepe by Oscar Hayman.

CORRESPONDENCE ELEGANCIES NOW AVAILABLE IN A VARIETY OF EXQUISITE DESIGNS, ARE REPRESENTATIVE OF THE TASTE AND QUALITY WHICH DISTINGUISH THE COMPLETE KELLOGG COLLECTION OF FINE PAPERS FOR PERSONAL AND SOCIAL USE. • **KELLOGG** IS A DIVISION OF THE **U. S. ENVELOPE COMPANY** • NEW YORK SHOWROOM, 200 FIFTH AVENUE

Pfeifers
of Arkansas
TEGRA
BUR-MIL
a Labtex Rayon Fabric
In aqua, pink, blue,
lime and coral.
Sizes 10 to 18.
$14.95
Henry Rosenfeld
Available Now!
COSMETICS by HENRY ROSENFELD

Pretty as a picture . . . with shoulder-framing, fluted ruffled yoke. From Page Boy's collection of *expandable* dresses. In Black, Lime, Coral, Aqua or Beige Ch'Intang, a rayon shantung by Verney. Sizes 10-18. $22.95. Mail orders filled from Page Boy Shop, Dallas 1, Texas.

Page Boy
MATERNITY SHOPS
DALLAS
LOS ANGELES



Carolyn*

hand-paints

your jewels on your

rayon crepe blouse.

Tailored by

Winston Sportswear.

Sizes 32 to 38.

About $11 each.

*REG. U. S. PAT. OFF.

Carolyn Fashions

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st STREET, NEW YORK 1

Up above the world so high Like a duchess in the sky

HAT DESIGNED BY JOHN-FREDERICS

An air-castle for you — for a few carefree, blissful hours — a giant United Mainliner, designed for your luxurious convenience to waft you with incredible swiftness and delight to far places or loved ones' faces. That is the invitation offered you by United — the line that has been first with women *in every particular since America's first ladies discovered the joy of travel by air. (Today flying actually costs less than any other means of first-class travel; see your travel agent for reservations.)*

United salutes Women Department Store Executives —whose early adoption of air travel and enthusiastic use of the Main Line Airway has won for them the honorary title "First Ladies of Flight."

PAUL D'OME

BRIDAL BLUE GOWN . . . in *Bur-Mil** rayon faille crepe

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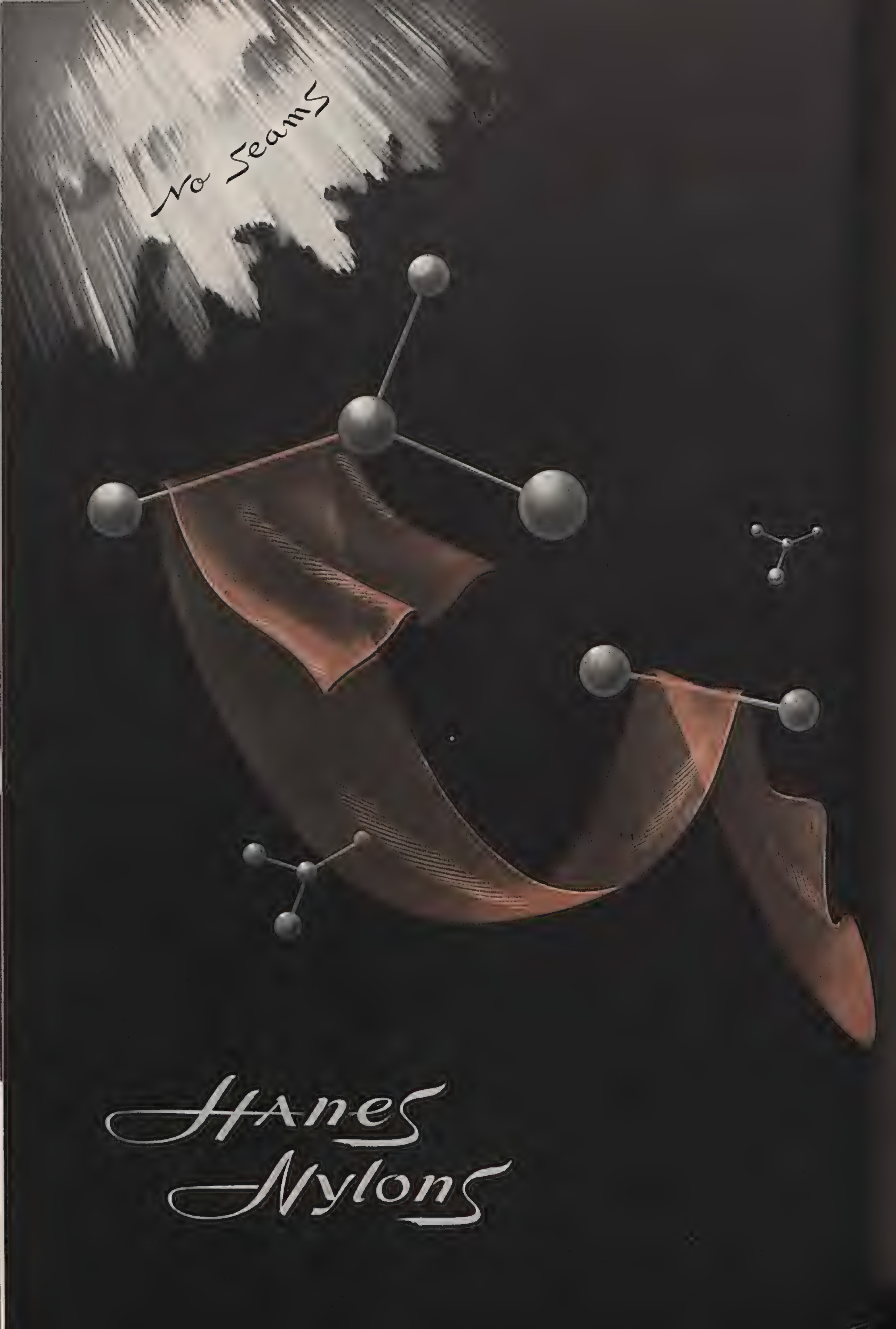
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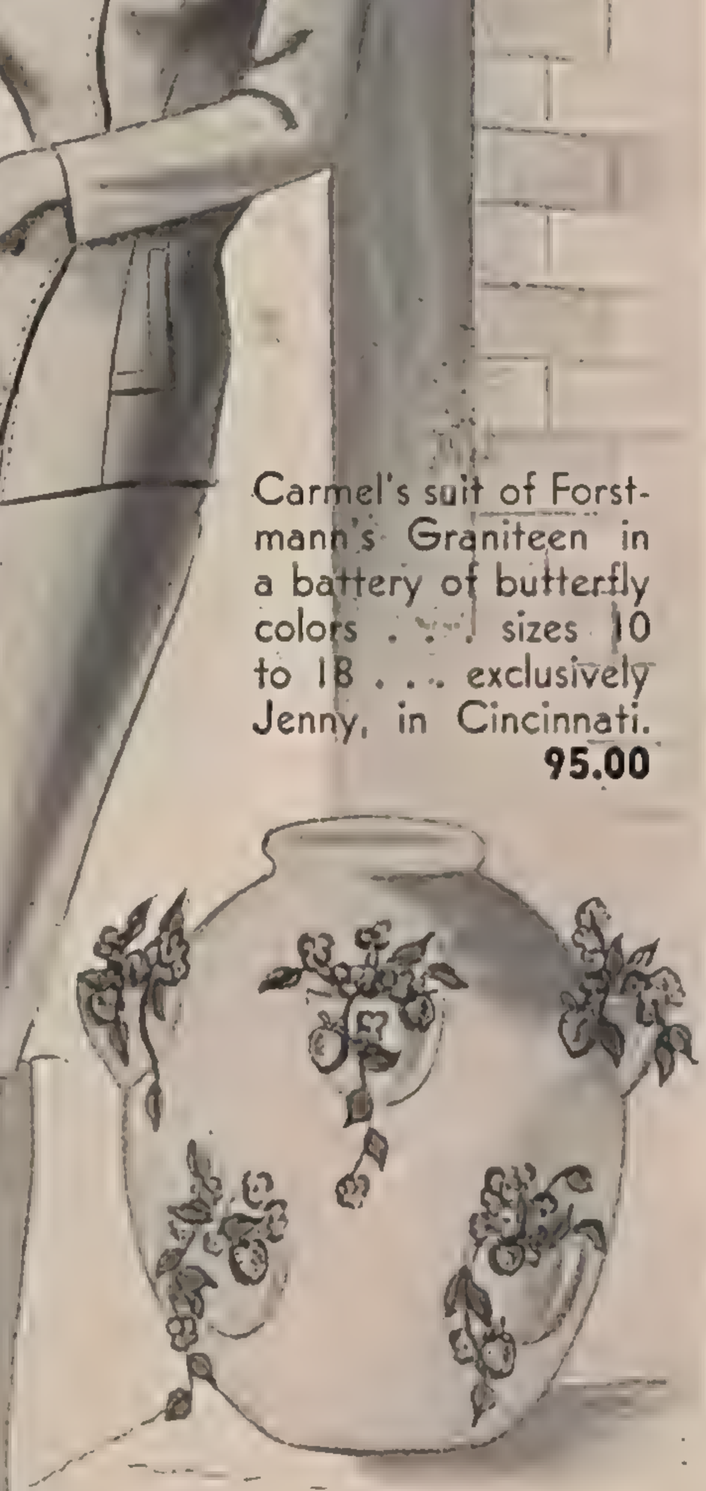

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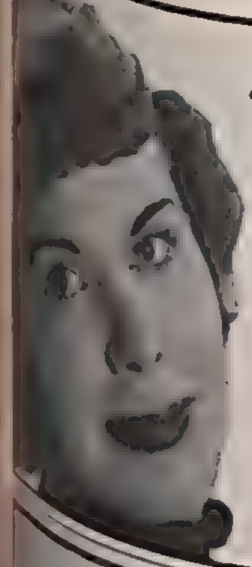

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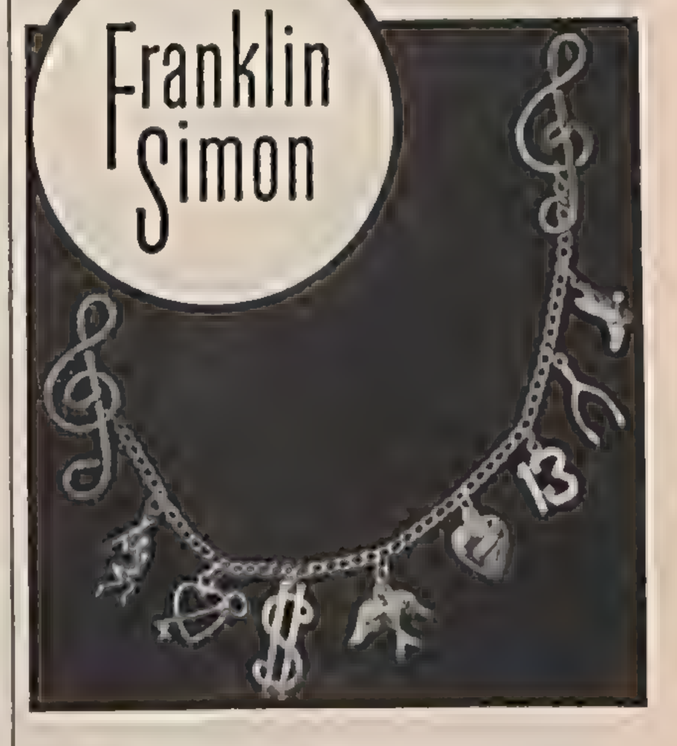

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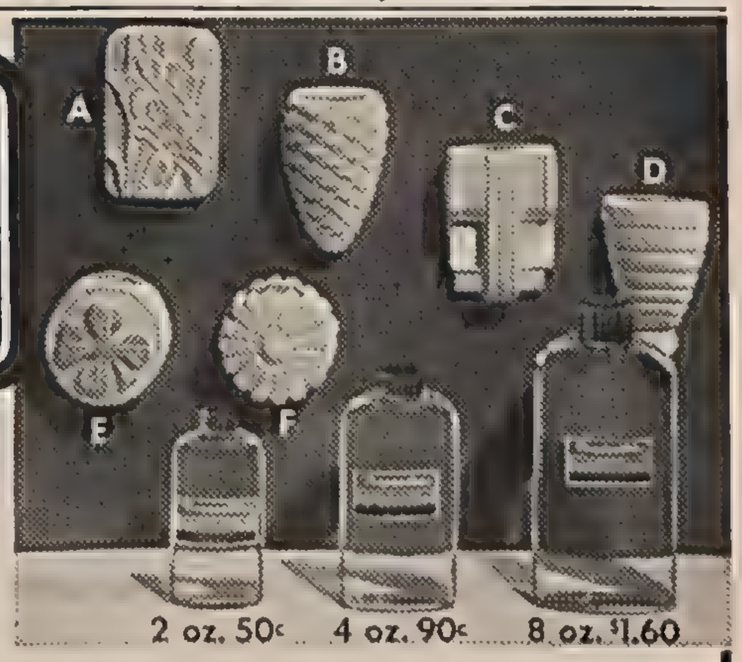

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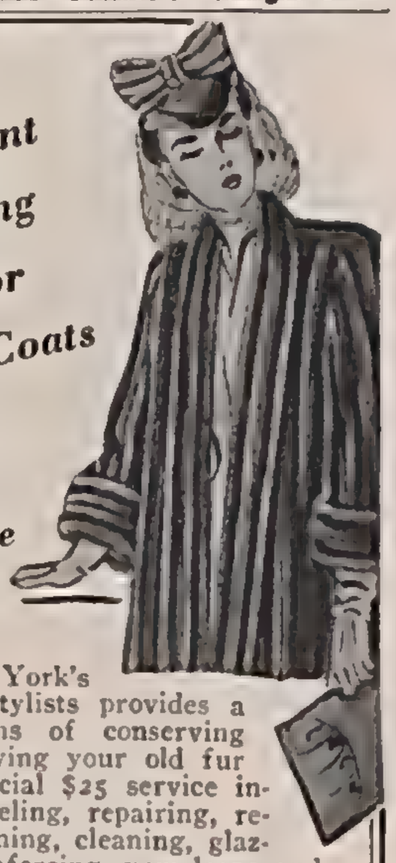

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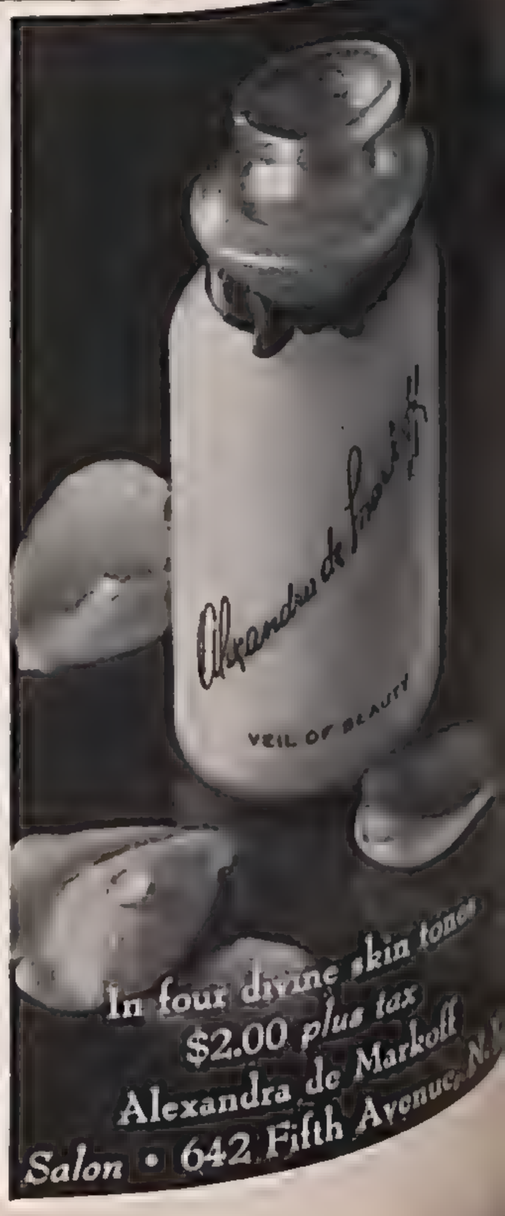

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VOGUE IS PUBLISHED BY
THE CONDÉ NAST PUBLICATIONS INC.
S. V.-PATCÈVITCH, *President*
L. WURZBURG, *Vice-President*
W. E. BECKERLE, *Treasurer*
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COVER: *Spring is a new hat...this spring an exclamation point of bright, a dash of pattern, are the whole stop-look punctuation for a costume. Natural straw, red, white, and blue taffeta quicken into the long rush-up of black and red feathers. Hat made by Tatiana du Plessix of Saks Fifth Avenue. Eye-make-up below the brilliant hat is "Sybil," by Aziza.*

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13" X 15"; 1945, COLLECTION OF THE ARTIST

"BREAD," by SALVADOR DALI

bread

"GIVE us this day our daily bread." This is the cry of the world today. Of five hundred million voices. To them a loaf of bread is more binding than a treaty. For them it is the staff of life; for us, perhaps, the staff of peace. That is why America will not remain an island of plenty in a sea of hunger. It isn't human. It isn't politically sound. It isn't the American way.

In this world war against hunger, defeatists shout that America can't feed the world. We can't, on the scale we feed ourselves, but we can prevent people from dying of starvation. Defeatists claim that there aren't enough box-cars, ships, ports of debarkation. Those are not the facts. Shipments of wheat for export have not only been given top priority, but the Interstate Commerce Commission has also ordered 34,000 additional box-cars assigned to carry grain to the seaports. The necessary ships are waiting. So are the ports of Europe and Asia. The mangled railroad systems overseas *can* handle distribution. So says the National Committee on Export Transportation.

In fighting world hunger, America will not foot all the bills; the cost of preventing starvation will not all come from Uncle Sugar's wallet. The bulk of food is going to countries which have deposits in the United States enabling them to pay for goods received. UNRRA, which collects funds from all United Nations able to contribute, cares for the other countries. The cost of preventing starvation won't affect our national health either, except perhaps to improve it. All dietitians agree that it's better to eat fresh meat and fish than canned. That potatoes—too bulky to ship—make a fine substitute for rice and cereal. That vegetables and fresh fruit are more wholesome than bread and pie.

We Americans have been spared first-hand knowledge of the morbid anatomy of under-nourishment. Clinically speaking, "malnutrition results in emaciation, weakness, muscle atrophy, premature aging, death. *(Continued on the following page)*

bread

Hair and teeth fall out; the undernourished have no resistance to infection, their tissue heals poorly." Symptoms of the disease from which the world now suffers. These are results of a diet of 1,500 calories, consisting of little more than half a loaf of bread a day. (The "little more" must be bought on the black market or home-grown.) This is the diet on which half of Europe is now living.

To block the march of starvation across the world, America must act quickly. The next ninety days are crucial because with every day food deficits grow. Because crops become dissipated in wasteful consumer channels, because more people die on the streets of Shanghai, Warsaw, Lyons, Antwerp, Bombay. Our Government is already committed to certain shipments; by the end of June 6,000,000 tons of wheat, more than a billion pounds of meat, 375,000 tons of fat and oil, 500,000 tons of dairy products. To help meet these demands we, the people, have so far only been asked to eat less bread, fewer canned meats. To drink less beer. To conserve fats and plant Victory gardens. Compared to the commitments this doesn't seem enough. It isn't. Our consumption of certain foods must be cut about forty per cent. and that isn't easy to do on a voluntary basis; it isn't human not to buy from well-lined grocery shelves. Most Americans want to feed the hungry but they don't want to feel guilty every time they eat.

That's why some Americans, including Herbert Lehman, former Director of UNRRA, want to go further than the President's program of voluntary conservation. The job is too big, too immediate to wait for voluntary measures; it needs Government action. But the Government, that's us. The initiative is still ours. Although immediate rationing is too late to meet the present emergency, we can write or wire our Congressmen. We can tell them we want a bill demanding that food be requisitioned at the source; that we depend on their support of such a bill no matter who presents it. The war for bread is our war, too.

"GIVE US THIS DAY OUR DAILY BREAD"
photographed in Hungary by LEE MILLER

SZAVAZZ
TÁRA

PARIS

elegance... cue to the new collections

The plumed head is a symbol: to Parisians it is the essence of all the old elegance. It flourishes by night... the elaborate, feathered headdress, the great feathered hat...in the theatres, at the embassies, in the few houses where entertaining is possible in spite of the curtailments of light, warmth, food, wine. The men, most often, do not dress; dinner jackets are practically unprocurable. But women have once more put on *grand décolleté*, and wear it with this 1946 symbol...the plumed head.

The slender silhouette, too, is a symbol. It was present in nearly every collection this spring because it is the silhouette of elegance...the elegance that answers a need in a Paris hungry for almost everything. The bouffant, short-skirted, doll-like look has disappeared for day; is present at night in the shape of young, colourful, *opera buffa* dancing dresses, new to Paris and worn, always, under short loose wraps cut straight from shoulder to hem. A few grand, bouffant evening dresses are being made, too...deeply décolleté and the height of luxury, so elaborate they are almost literally worth their weight in gold.

Sometimes full skirts appear in late-day, cocktail dresses with deep, unjewelled décolletages. But the line for street costumes, for daylight-hour clothes, is straight as a die: slim fitting skirts topped by jackets that take a variety of shapes. The basic contour can be varied, according to the designer's preferences, by a tunic, by hip-swathing drapery, even by loose dolman-sleeved wraps reminiscent of Poiret.

Back once more are the traditional French hats...no two alike; each one a separate work of art, obviously made for the woman who wears it. Small, colourful elegancies veiled in close to a smoothly coiffed head; little 1910 sailors; broad-brimmed sailors laden with aigrettes, coq, plumage; hats with a grand side-sweep; and for evening the big, black, feather-laden Merry Widow hats. Beautiful Paris milliner's materials have returned in astonishing variety: the superb veil, the delectable ribbon and flower, the little perfections that seem to exist nowhere else in the world.

Paris's palette covers a whole range of neutrals, rivals to the traditional Paris black. Stresses green in all its variations...from the tenderest to the deepest. Comes up with such bold surprises as sunset orange for evening; dark, wintry tones for beach clothes...terra cotta, deep blues, dark greens. Makes much of the hard contrast of black and white. And, since under current conditions no materials can be made to order, the designers have of necessity been influenced by the available fabrics. Stripes, for example, shown by the leading fabric houses, were used brilliantly by so many couturiers that they are a definite part of Paris fashion in 1946.

REBOUX'S OSTRICH PLUME EVENING HEADDRESS
...JET BLACK, FINISHING IN A FLASH OF COLOUR

PARIS (cont'd) HOBBLE-SKIRTED, BARE SHEATH; OVER IT A LOOSE DOLMAN WRAP. LELONG.

HOBBLE-SKIRTED, BARE SHEATH; OVER IT A MODEST JACKET. BALENCIAGA. BERGDORF GOODMAN.

HORST

PARIS
soir

ABOVE. THE FULL, FALLING SKIRT, ANTITHESIS OF THE HOBBLE SKIRT. HEAVY BLACK SILK JERSEY. STRIPED BUSK. DARING WHITE BRASSIÈRE-BODICE. GRÈS.

OPPOSITE. THE BALLET SKIRT. THE ALTERNATIVE TO THE HOBBLE SKIRT. FIRST, DINNER TUTU OF LELONG. SECOND, BALMAIN'S ANKLE-LENGTH PETRUSHKA.

IN PARIS, PEOPLE ENTERTAIN IN SPITE OF ALL THE DIFFICULTIES...BUT VERY SIMPLY. FRIENDS STILL SEE EACH OTHER; THE WOMEN ONCE MORE WEAR EVENING DRESS, MEN DON'T. HERE, MADAME RENÉ MASSIGLI, WIFE OF THE FRENCH AMBASSADOR TO LONDON, THE PLAYWRIGHT HENRI SALACROU, COUNTESS CHARLES EMMANUEL DE LA ROCHEFOUCAULD AT MADAME JEAN LARIVIÈRE'S.

PARIS
personal elegance

PRINCESS LETITIA MURAT, ONE OF THE ATTRACTIVE YOUNG UNMARRIED HOSTESSES OF POST-WAR PARIS. HERE SHE IS PHOTOGRAPHED IN CAPTAIN MOLYNEUX'S APARTMENT, WEARING A BLACK CHIFFON ROBE DE SOIR HE DESIGNED.

THE DUCHESS OF WINDSOR, WHO, WITH THE DUKE IS NOW ONCE MORE LIVING IN PARIS. SHE WEARS HER HAIR VERY SHORT, HERE CROWNED BY MAUD ET NANO'S MINIATURE PRINTED SILK SAILOR.

COUNTESS MAUD'HUY, WHO WAS MARIA DE YTURBE OF MEXICO, WEARING BALMAIN'S SHIRTWAIST TOP, PETTICOAT DINNER DRESS...THE HIT OF HIS COLLECTION... SHE IS PHOTOGRAPHED IN THE APARTMENT OF HER SISTER, MADAME JEAN LARIVIÈRE.

PRINCESS JEAN-CHARLES DE LIGNE, WHO WAS ROSARIO DE LAMBERTYE, IS JUST TWENTY-THREE, HAS TWO CHARMING CHILDREN, LOOKS LIKE A GAINSBOROUGH CHILD HERSELF. HERE SHE WEARS PIGUET'S STRIPED CHIFFON EVENING DRESS.

HORST

H. R. H. PRINCESS FAYZA RAOUF OF EGYPT (SISTER OF KING FAROUK), A NOTABLE BEAUTY NOW IN PARIS. HERE SHE WEARS A PLUMED HAT, A BILLOWING BLACK TAFFETA DRESS FROM JACQUES FATH.

MADAME JEAN LARIVIÈRE, WITH HERVÉ ALPHAND, FAMOUS FRENCH GOVERNMENT ECONOMIST, WHOSE WIFE IS THE DISEUSE CLAUDE ALPHAND. NEWLY RETURNED TO PARIS, MADAME LARIVIÈRE STILL GATHERS HER FRIENDS AROUND HER THOUGH ENTERTAINING IN THE LAVISH PRE-WAR STYLE IS NOT POSSIBLE.

MADAME MIGUEL DE YTURBE, YOUNG FRENCH WIFE OF THE MEXICAN DIPLOMAT, IN THE SALON OF HER HOUSE— ONE OF TWELVE IDENTICAL HOUSES BUILT ROUND THE PLACE DE L'ÉTOILE FOR NAPOLEON'S TWELVE MARSHALS. SHE IS PHOTOGRAPHED IN LANVIN'S DINNER DRESS WITH AN ANGELIC FLUTED FICHU.

PARIS
personal elegance

MRS. JAMES F. MARVANE, WHO AS ANIA SULI WAS A STAR OF THE HUNGARIAN CINEMA, PHOTOGRAPHED IN MOLYNEUX'S APARTMENT, BEFORE HIS BEAUTIFUL CÉZANNE AND A RENOIR PORTRAIT. HER MOLYNEUX DRESS IS OF RAINBOW STRIPED SURAH.

THE LOVELY COUNTESS DE ROUVRE WHO WAS MISS BRENDA BALFOUR. PHOTOGRAPHED IN THE DINING ROOM OF MADAME SCHIAPARELLI'S HOUSE. SHE WEARS SCHIAPARELLI'S BOLD-PRINT DRESS WITH A BUSTLE-LIKE BACK PANEL.

COUNTESS CHARLES EMMANUEL DE LA ROCHEFOUCAULD, A VIVID BEAUTY WHO MARRIED AT SEVENTEEN, HAS ONE YOUNG SON; AT TWENTY SHE IS ALREADY AN ACCOMPLISHED HOSTESS.

HORST

COUNTESS DE LA ROCHEFOUCAULD IN HER APARTMENT, WHICH IS FILLED WITH FAMILY TREASURES AND PAINTINGS. SHE WEARS MAD CARPENTIER'S STRIPED TAFFETA "MAZURKA" DINNER DRESS.

TALBOT FLUTES A SAILOR'S BRIM.
CROSSES FEATHERS ABOVE.
AT BERGDORF GOODMAN.

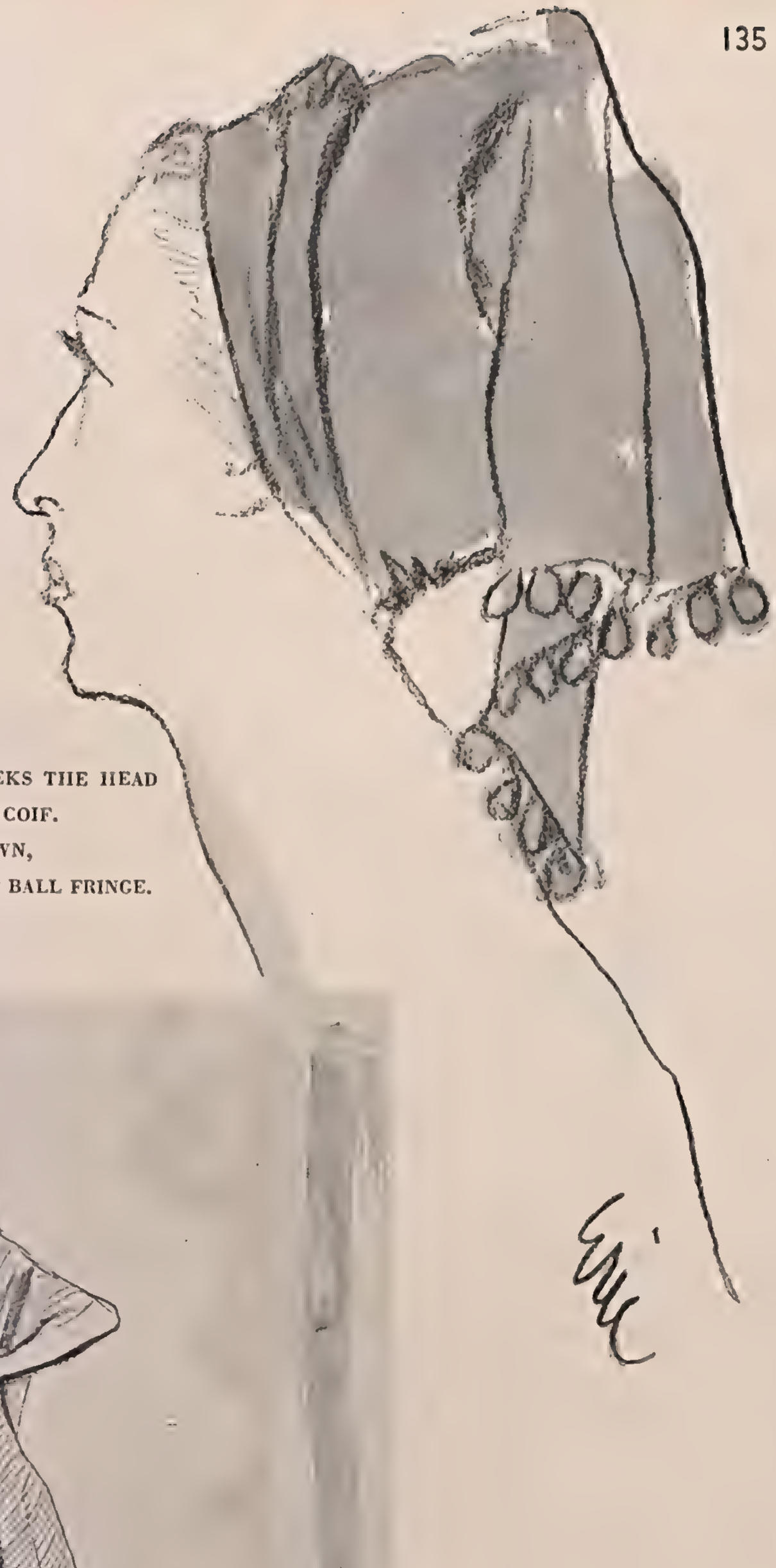
PARIS
outlines

BALENCIAGA'S PERFECT EVERY-DAY DRESS.
BLACK CRÊPE; SHIRRINGS ON HIPS.
AT HENRI BENDEL.

PATOU WRAPS MIST-BLUE WOOL
ASYMETRICALLY, GIVES IT
FISHTAIL FLARE IN BACK.

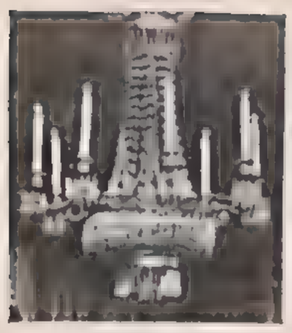
GRÈS MOULDS A NAVY-BLUE
WOOL JACKET SKIN-TIGHT,
SPRINGS A WHITE PLEATED
SKIRT FROM THE HIPS.

BALENCIAGA'S ANGLED
AMBER STRAW WITH
FUME OF BLACK OSTRICH.



PAULETTE SLEEKS THE HEAD
WITH TIE-SILK COIF.
PADS THE CROWN,
ADDS A HEM OF BALL FRINGE.

BALMAIN'S PETTICOAT...
THIS TIME, EVENING.
GREY AND WHITE STRIPED
FLOUNCE AND SHAWL.
BONBON PINK SATIN DRESS.

Twelve pages of ideas about houses, 

ideas about decorating...

for today and tomorrow

Modern architecture

PEOPLE know a lot about houses these days, but they know very little about themselves and even less about architecture. They know that a floor plan can and should be developed out of the way a particular family wishes to live rather than in conformance with the tight patterns of convention, and are quite ready to do away with the space-chopping, wasteful formalities of separate dining room and central entrance hall. They know that strong natural light is good for their eyes, that large areas of south-facing glass take advantage of sun heat to reduce fuel bills, that the sun and glare can be controlled by protective overhangs. They respect the efficiency of the new materials and construction methods and can often discuss the intricacies of radiant heating. They like furniture which is light in weight and easy to clean, and devour the latest theories about split-up bathrooms and convenient kitchens. They are interested in domestic privacy and outdoor living, and tolerant of houses which turn away from the street to achieve these ends. They are magnificently well informed and make eager, intelligent, cooperative clients, of a species scarcely to be imagined ten years ago.

But architecture is an art, a concern of the spirit as well as the body. All the technical knowledge in the world won't get us very far if we forget that. Beauty in architecture is based on fitness for purpose, but goes beyond to the expressive integration of ends and means. It is the character of space and proportions, the quality of light, the appropriateness of the use of material and the unity of the whole which will finally determine the goodness of a building, even when its heating system is outmoded and its exact original purpose perhaps forgotten. These are no empty abstractions. Whether or not we are conscious of them, they very decisively affect our sense of well-being.

The struggle between Modern and Traditional was one of those gloriously clean-cut affairs in which even the most simple-minded progressive could feel wise and self-righteous. But now, as the modern architect finds himself on the winning side, that initial struggle resolves itself into the infinitely more complex question of quality. Quality *within* modern architecture—the imitative, the sterile, and the mediocre as against the fresh, the vigorous and the beautiful.

We have our freedom and we've already used it to produce a wealth of fine and suitable buildings. Good modern architecture is here and now. But it is also in the process of becoming, for it is constantly emerging in new shapes as it deals, sympathetically and imaginatively, with various sites and climates, various materials, and various human requirements. This flexibility is precious. If and when our architecture is reduced to routine answers it will be neither good, nor modern, nor architecture. It will be dead.

When modern architecture is less than good it is usually the result of one or another of two mistaken beliefs, both fortunately on the decline but still powerful enough to give trouble: the one, that modern architecture is merely a rational mechanism for producing super-efficient buildings; the other, that it is a style,

isn't that easy

BY ELIZABETH MOCK, Curator of Architecture

at the Museum of Modern Art

a design formula. The first discounts architecture as an art; the second discounts its vitality, its inherent and necessary capacity for variation and growth. They both make architecture sound wonderfully easy. And they both underestimate human beings by treating them as automata rather than as sensitive, highly differentiated individuals.

A primitive version of the conception of modern architecture as synonymous with efficiency is the idea that it can be applied to the inside of a building and stopped at the outer walls. Apologists for this peculiar theory advocate that the innards of a building be given all the acknowledged advantages of modern planning, lighting, equipment, et cetera, while the outside, big windows and all, is treated to a slick packaging job in any conventional style the client may prefer—Colonialish, Tudorish, or whatever. This divorce between interior and exterior obviously has more to do with scene-painting than with architecture, but it is a sales line which seems to appeal to the less intelligent and more timorous.

Real efficiency-architecture tolerates no such sentimental nonsense. Cold logic guides the building process from beginning to end, from inside to outside. Theoretically at least, every detail is worked out for a maximum of physical comfort and convenience at a minimum expenditure of labour and materials. It is not so naïve as to disregard psychological requirements, but treats only those which are the most obvious, the most easily measured and generalized, the most respectable. Reason rules, and the subconscious is impolitely ignored. This is the thinking that produces kitchens which look and feel like laboratories for vitamin research. The housewife's steps are carefully counted, her range of reach statistically determined. Space is sacrificed to gadgets and materials chosen solely for their hygienic virtues. The result is a tight, cheerless cubicle rather than the traditionally friendly, spacious centre of domestic life. No wonder that the art of fine cooking is dying out. Please pass the ready-cooked three-minute spaghetti dinner.

The exclusively rational approach is easy to caricature. Plentiful, even light is good for the eyes? Then flood the house uniformly with light, day and night. Away with dark and private corners. Away with contrast. Down with mystery. Is a southern exposure most favourable? Then face every room to the south so that orientation (and outlook) will be identical. Play no favourites. Is there a spectacular view? Then open the entire house to it, shove the house into it, live constantly on top of it. Provide no means of escape, no opportunity for surprise.

Good architects today regard the satisfaction of function as the basis for architecture, not as a substitute for it, and they are concerned with efficiency only as it contributes to pleasant living and economical construction, not as an end in itself. (Even Le Corbusier, inventor of the cliché about the house as a "machine for living," has always been much too great an architect ever to take his half-truth very seriously.) Good architects try to deal with the whole man, his emotional as well as his physical needs. *(Continued on page 187)*

From the living room terrace—a continuation of the living room—the magnificent view of San Francisco Bay and the bridges.

A modern house on Telegraph Hill

Mrs. Dunne Dailey lives in a house with a view astonishing even for San Francisco. Built in 1936 by Gardner Dailey, famous San Francisco architect, the slim house makes much of little space, makes an asset of the limitations of a narrow city lot. The living room's colours—washed-out grey, white, black, and a thin pencilling of red and greenish-yellow—are picked up from a Soutine portrait in the hall. The house is uncluttered and securely furnished with its views.

Sharp chartreuse stair hall with white treads; a slate-grey carpet.

Grey in the living room, a Moroccan raw-silk rug, Coromandel screen, eighteenth-century black Venetian chairs.

A modern fireplace in the opalescent grey living room with its accents of black, red, and grey.

"Claremont Manor"

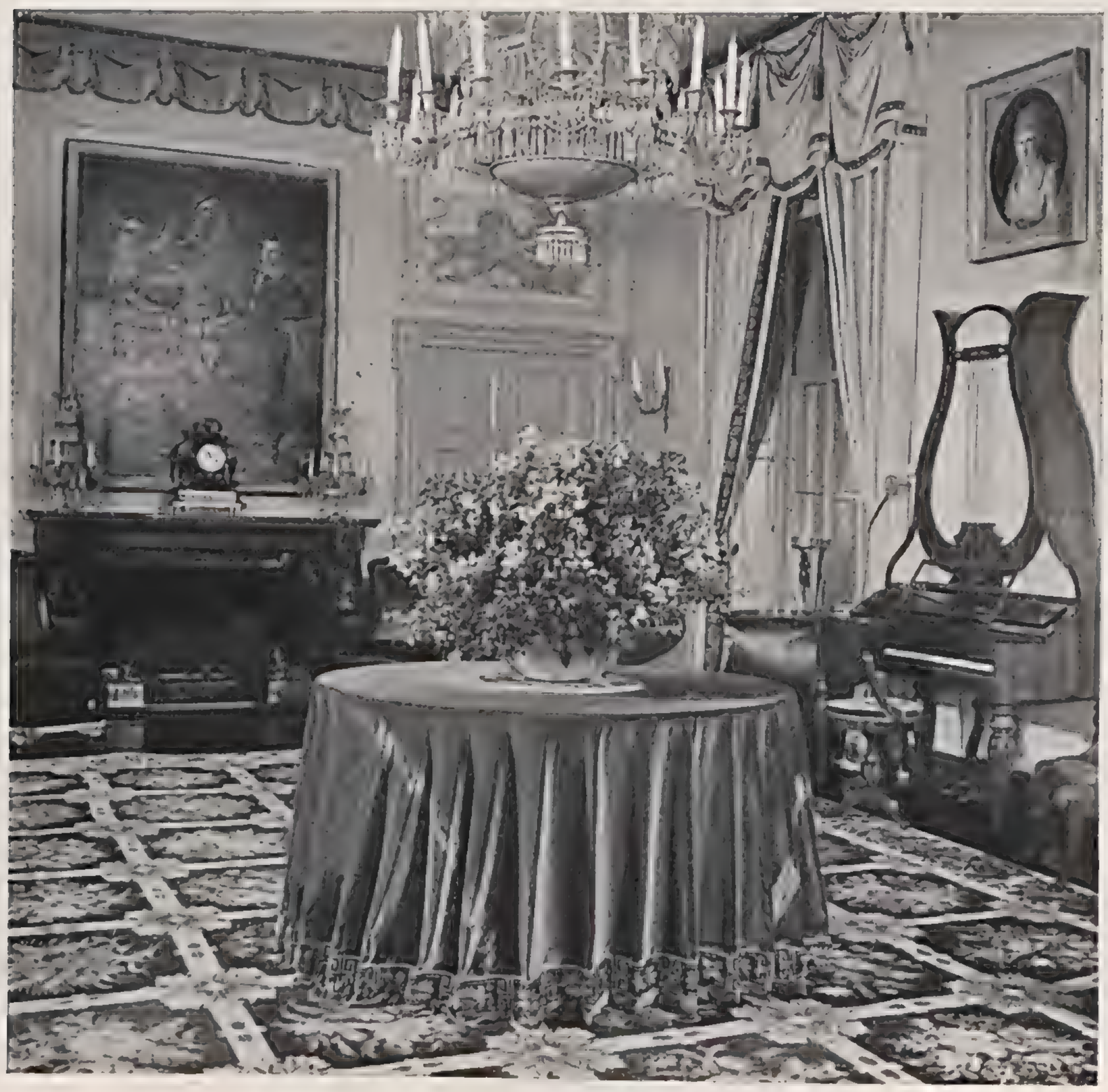
A VIRGINIA BEAUTY...MRS. HUTTLESTON ROGERS' SEVENTEENTH-CENTURY HOUSE

In a bend of the James River, framed by linden, crêpe myrtle, magnolia, and box, the brick façade of "Claremont" is word perfect. Inside, the house reflects the worldliness, the eclectic taste of its much-travelled present owner, Mrs. Huttleston Rogers. From St. Anton in Austria she brought decorative porcelain stoves. From Paris, Watteau, Fragonard, and Boucher drawings, gros point rugs, crystal lustres, and girondoles. In America she collected the superb French modern paintings which she hangs in clusters. She has a desk that once belonged to the poet Schiller, a collection of antique clocks, magnificent Directoire furniture—many signed pieces. All these objects are linked together by the bond of colour, daringly used. In the great hall, against cool grey walls, opalescent pink runs into deepest ox-blood. In the dining room, pale blue is electrified by cerise. In the sitting room, brown and white striped wall paper is mollified by black mohair-covered Biedermeier chairs. The slave quarters have become guest houses; the little office building, a relic of plantation days, is now a music library. Everywhere the collector's hand is in evidence, deliberate, distinguished, sure. While "Claremont's" face remains traditional, its heart is international.

HAANEL CASSIDY

A superbly proportioned hall, painted rosy grey, dramatized by Watteau and Fragonard drawings hung in clusters; by a full prism of pink and red accents

In the striped sitting room, Biedermeier furniture; beaded needlepoint cushions on the pullman-brown velvet sofa— a gros point rug, and at the windows white ninon curtains



In the great hall over the door, a Greek bas relief; Directoire harpsichord; chandelier; girandoles flanking an antique clock on the mantel; lavender panne velvet covers the table

HAANEL CASSIDY

In the dining room, blue wall paper panels are exact replicas of the curtains; on the table, superb white and gold Sèvres

In the striped living room, scalloped-topped black mohair chairs with white pin buttons

In Mrs. Rogers' bedroom, a Charles X bed; painted velvet on chairs; pink crystal chandelier

The clue is colour...

Colour used in sharp crescendo or muted monotone, always deliberate, assured, and distinguished, in these eight rooms.

Traffic lights
In Mrs. Harold Guinzburg's dining room: vivid red carpet, green, and candy striped curtains combined by Hobe Erwin in a room that is not marked "for dining only."

BALKIN

Harlequin colours
In Mrs. George Schlee's bedroom: pale blue, butter-yellow repeating itself, and magenta accents are the background for Russian-born Mrs. Schlee—who is Mme. Valentina.

Mauve revival
Pink mauve curtains against blue mauve walls, hydrangea blue lamps, reddish mauve pillows, an Aubusson rug. The room by Ruby Ross Wood.

Laurel and cherry mix
In Mrs. Gilbert Miller's dining room: George Stacey hangs red curtains against laurel-green walls, highlights antique white porcelain.

Sand symphony

In Mrs. Barclay Hudson's living-room, Robsjohn-Gibbings uses sand-beige linen on the chairs; beige walls; a Calder mobile on white table.

Colour twins

In Mrs. Ward Cheney's drawing room: henna is emphasized, by George Stacey, with blue accents, palest turquoise carpet, Louis XVI commode painted bright turquoise.

Black punctuation

In a plantation house bedroom, Ruby Ross Wood hangs green, white, and black patterned chintz curtains against salad green walls.

Vegetable colours

In Mrs. Harold Talbott's dining room: Hobe Erwin dramatizes magnificent old fruit and vegetable porcelain with a green and white background.

SKETCHES BY MARTIN

Modern use of colour...pale, spacious, with an occasional vivid touch; of contemporary plane and curve held in unity with the enduring beauty of antique Chinese horses. The décor, Robsjohn-Gibbings. Harmonious note, the calico-red dinner-at-home dress.

Notes on decoration

Rules you can break—fabrics and wallpapers you can buy

BY WILLIAM BALDWIN

The first rule of decoration is that you can break almost all the other rules. A room arranged absolutely according to the book, with little *i*'s dotted and big *t*'s crossed, is all very well in its impersonal way. But the rooms that are really successful declare the owner's independence, carry the owner's signature, his very private scrawl.

It's a rule that pattern should not be played against pattern, that figured curtains need a plain wall. But nothing is more enchanting than the indoor garden that grows from flowering chintz, flowered walls, flowery needlework rugs. One of the pleasantest drawing-rooms on Long Island has a flowered Bessarabian rug, all muted reds and faded greens, with furniture slip-covered in pale green and cream flower chintz, and a flourish of books, pictures, bunches of flowers. Another handsome room, this one in town, spreads a soft ancient Oriental rug across the floor, and surprises it by overlaying another Oriental rug, much smaller and a bit higher in key, in front of the little French mantel.

It's a rule that one chintz is a charmer—two's a crowd. But maybe you want to cover two chairs in chintz, and can find only enough of a fabric to cover one. Well, use it—and for the second chair use another chintz, of equal caliber but different design. No one hesitates to hang two flower paintings in the same room, so why not allow two flower chairs, like distinct and lovely bouquets?

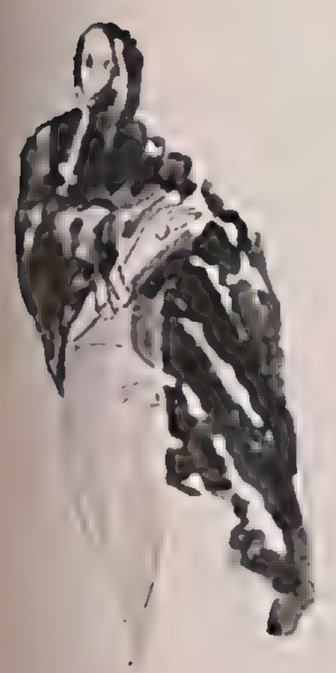
There's a great distinction in no pattern at all. Consider a room all the dark fresh green of gardenia leaves. The walls might be highly lacquered; the curtains dull, roughly woven; the sofas and chairs covered in damask and needlework—all wearing the green, but with their own textures giving their own value to it. The variety would be subtle, but very real. And don't forget that one person puts pattern and movement into a room, and the intricacy of the design grows with the size of the party.

There's chic in repetition—a splurge of the same fabric for curtains, sofas, chairs. Don't be timid about making this an all-out effort, or your friends will suspect that you undercalculated your yardage. In Connecticut, there's a wonderful salon, its style a kind of Norwegian Louis XVI. On a polished Fontainebleau floor is ranged a levée of chairs and sofas, all painted chalk-white, all covered with a pale blue, grey, and white checked fabric. The curtains are of the same fabric, the walls are a misty grey-blue, and the effect is fabulous.

There's chic in *not* repeating. One very grand drawing-room has walls of glowing red flock-paper, gold satin curtains, gold and white *(Continued on page 194)*

The dress *(opposite)* *blends Americana with Empire; in Bates' authentic reproduction of an old American calico. Claire McCardell design. $30. Lord & Taylor; Rich's; Neiman-Marcus.*

RAWLINGS



Furs on summer schedule

MRS. JOHN RAWLINGS (facing page) wears, as an evening wrap, a flat stole of diagonally worked Russian broadtail. It need never repeat itself; in the sketches, it cloaks a suit, hoods a dinner dress, wraps dinner slacks. Esther Dorothy. Diamond jewellery, Van Cleef and Arpels.

These are the furs that never go to storage...indispensable transition-pieces that cover day and dinner costumes, cool and warmer climates. Once, they would have been "extra" furs...now they're basic. They travel with you...fold into neat little nothings. And they transcend seasons...one a complete circle, one a simple oblong; both essentially timeless, designed to take on the lines, the look, and the special distinction of their wearers. *MME. MICHEL SMILOVICI*, Brazilian beauty (above), wears a full circle of American broadtail, unconditionally elegant. Jay Thorpe; The Blum Store.

Empire restored...the slender high-waisted line that sets off bare shoulders, beautiful carriage. This time, in print... roses transplanted to pure silk crêpe. $125. Empire coiffure by Charles of the Ritz.

Empire evenings

CECIL BEATON

The line is freehand Empire...a soft translation from the original.

The print, freehand stripes...black ripples on Julius Werk rayon faille. $70.

Both designed by Wilson Folmar. At Altman; L. S. Ayres; Bonwit Teller, Phila.

City summer white

Unexpected as a June snowfall... the look of white in town; suddenly worldly, worn like this with the sharp contrast of black, with jewels. Pure American linen suit, with a fitting, curved bolero. $50. 1-denier black rayon blouse, $11. Adele Simpson design. Saks Fifth.

White town silhouette: riding-coat jacket, stem skirt, a jewel-frosted arc of hat. The suit by B. H. Wragge; Wesley Simpson linen-weave rayon. $45. White linen gloves by Lucienne Harang. Both, Bonwit Teller. Reine beret. The jewels on both pages, Van Cleef & Arpels.

People are talking about...

PEOPLE ARE TALKING ABOUT...The Russians, endlessly, the sun around which the foreign policies of other countries seem to revolve.... The Security Council of UNO and its incalculable responsibilities....The lack of talk about Germany, about the Nuremberg trials, the reluctance here to understand why Goering is proud again to acknowledge his unabated Naziism....

PEOPLE ARE TALKING ABOUT...The carnival life and the drooping sadness of the Guild's production, "He Who Gets Slapped," directed brilliantly by Tyrone Guthrie of London's Old Vic....Carson McCullers' new book, *The Member of the Wedding*, the story of a twelve-year-old girl, written with a deceptive simplicity that almost manages to conceal the fact that it is actually quite dull....The big one-man show of Chagall at the Museum of Modern Art—an exhibition of wonderful reds, beating blues, of roosters, of flowers, and of figures floating in a flowery sky....The rise of Chester Bowles; the OPA's major fight against further inflation....The slow poison of the Spanish situation....

PEOPLE ARE TALKING ABOUT...Ray Bolger's miraculous dancing, like a comic leaf, in "Three for the Money," a revue that has little wit and not much music but that is redeemed, in part, by Bolger and Brenda Forbes....The courage and the brilliance of Lieutenant-Colonel Frank Ebey's order to his command in Germany: "I have heard certain military personnel express agreement with (anti-Soviet) policies in the presence of German *Fräuleins*. This practice must stop immediately. I do not hate the German people but your buddies are lying dead because of the Nazi party. If you want to fight again, encouraging these *Fräuleins* to think we hate Russia is a good way to get things going. I am not a Pinko or a Red. But the Russians are our allies. They have guts and by God I never want to fight again. Think it over...."

PEOPLE ARE TALKING ABOUT...The veterans, many of whom are having a tough ride getting jobs, an even tougher one getting a place to live...."St. Louis Woman," the new musical, full of good Johnny Mercer songs....The Italian movie, "Open City," a magnificent achievement because it has both the freshness and the economy of poetry to convey the emotions we need in order to remember certain horrible facts—and the facts of the plot are simple, the people of Rome under the Nazis....

PEOPLE ARE TALKING ABOUT....The headline pertinence of *The Anatomy of Peace*, by Emery Reves who has written a short, sharp, logical analysis of the way to finish up with wars....Marc Blitzstein's fresh "Airborne Symphony," which was commissioned by the Eighth Air Force, and has just been played by the New York City Symphony Orchestra....*David the King*, by Gladys Schmitt who has written an interminable book, filled with sensuous, beautiful, rolling phrases....The Modern Museum's furniture show, and especially the chairs designed by Charles Eames. (One of them has the legs scrambled.)...The classic ebullience of Ethel Merman in "Annie Get Your Gun," the new musical with sweet songs by Irving Berlin....The continuing fight over the morality of having used the atomic bomb, over the expediency of stockpiling atomic bombs, over its control....The sign suggested for the Pentagon Building: "Washington Slept Here...."

Young ballet stars: *ALICIA ALONZO, JOHN KRIZA, JANET REED. Here, three young stars of the Ballet Theatre, in the course of three young ballets....Cuban Alicia Alonzo twirls through "Graziana" with the technique of an Imperial ballerina, the bone-elegance of a cat. Miss Alonzo likes her rôle because it takes great style, great discipline....John Kriza, an off-hand young man from Illinois, leaps to the top in "On Stage." Kriza likes his rôle because it requires what he has—high virtuosity, high humour....Janet Reed, a red-haired girl from Oregon, has wit and tugging magnetism in "Tallyho," Agnes de Mille's ballet about a* plein air *party at Versailles. Miss Reed, who is more French than Russian in her fresh, free footwork, likes her rôle because she must act as well as dance.*

PAINTER MAX ERNST STARS IN THE SEQUENCE HE WROTE

MAX ERNST, the famous surrealist painter, is one of the five avant-garde artists who are making a new movie in an improbable New York loft. Ernst, Fernand Léger, Marcel Duchamp, Alexander Calder, Man Ray, will each show his sleight-of-mind on his own reel of colour film.

On these pages are scenes from Ernst's perversely beautiful sequence. Ernst himself plays a starring part, wears a grand tailcoat and a shoddy red ambassadorial sash, discourages a pair of lovers in a symbolical tunnel of love.

• More about this, and the other film sequences, on page 174.

Avant-garde artists make a surrealist-abstract movie

SURREALIST LOVERS—IO MAISON AND ART DEALER JULIEN LEVY

THE ERNST SEQUENCE: LEAF-CARPETED VICTORIAN BEDROOM—SMOKE AND CORPSES UNDER BED

SHEILA WARD

City cottons...

THE SLEEVES THEY WEAR

JOFFÉ

Cap sleeves *(above)* as worn by city cottons. Handled like silk, thin, thin cotton is given spindle waist, fullness below it—and afternoon-dress airs. *Left:* White cotton piqué, Ameritex. Dress, Herbert Sondheim; $50. Henri Bendel. *Centre:* Black-and-red print—Bates. Lines—Joseph Halpert; $35. Altman. *Right:* Chambray, Hope Skillman; dress, Adele Simpson; $35. Bergdorf Goodman.

Long sleeves *(opposite)* as worn by city cottons. Shirtwaist in principle. Thin cotton is handled like tweed, with rather loose to *very* loose sleeves. *Top:* Red and black Mexicana on white Ameritex cotton; $35. Saks Fifth Ave. *Below:* Star-check Galey and Lord cotton suit; $40. Black halter; $7. Altman. *Large figure:* Brown and white cotton voile shirtwaist by Capri; $35. Jane Engel.

VOGUE JUNIOR FASHIONS

Night is young

Strapless for evening

SHORT FOR YOUNG

Last year it was just an idea when Vogue (August 15) showed a strapless evening dress as brief as an after-dinner liqueur. Bare, formal, it had to be carefully worn in the right places, the right way...and still does. But on the fresh-shouldered young, it turned to be one of the prettiest things in town. So Vogue Junior Editors chose two long dresses, asked to have them mid-calf length... thought up an index to young "I-wants" that goes like this: Pure black or white with a tan. Longer, fuller Degas skirts. High-heeled naked sandals. Short kid gloves; these, by Aris. Very little, very young jewels. *Left:* White cotton piqué, Ceil Chapman design. $50. Bendel's Young-Timers; Marshall Field; Himelhoch's. Ready May 1. *Right:* Verney rayon Shantung. $23. Rosette Pennington; W. H. Block; Frost Bros. (For shops in other cities, p. 190.)

RAWLINGS

Two town looks:

BARE NECK—LITTLE CLOCHE
LONG SLEEVES—BARE LEGS

Here are two ways to look in town in summer. You might be shirt-sleeved in the sun, collared and cuffed and covered...bare-headed, with city sun-glasses, bare-legged, and barely shod in contrast. The other way is to wear the least dress: all brown arms and shoulders...and, to make sure it's city daytime, have a cloche-covered head, a closed-toe shoe (these, by Capezio). These two ways of looking are both planned for city ways "still to be neat, still to be drest" and still to be *cool.* The girl in the pink cloche (by Vic-Deb) carries Surrey's faille box bag.

Left: Linen-like spun rayon, Henry Rosenfeld design. $15. At Russeks; Jordan Marsh. *Right:* Pink and black Dan River cotton dress by Joan Norton Irwin. $15. Jay Thorpe; Carson Pirie Scott.

FOR SHOPS IN OTHER CITIES. SEE P. 190

RAWLINGS

HONEYMAN

Handmade for the bride

For the bride who believes in the tradition of a handmade wedding dress—plans to watch it materialize (of gossamer eyelet organdie, perhaps) under her own expert supervision or that of her dressmaker...a dress that fits, part by perfect part, the qualifications for a summer wedding. Great circular sweep of skirt. Tiny-collared bodice with tiny buttons down the front. Victorian puff-sleeves. An all-over fragility of detail. Wedding dress, No. 5775, dispenses with a train—takes instead a diadem and bouquet of field daisies, a brief young veil. Turn to page 212 for sizes and backviews.

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At leading shops everywhere.

THE JOS. LAZARUS CO.
Cincinnati 2, Ohio

DISCOVERIES IN BEAUTY

A nice aftermath for your own private April showers is Lynette's white and golden box of "Spellbound" dusting powder (with a lamb's wool puff), "Concentrate," (which is a little more intense than most toilet water), "Dry Perfume," and a one-half-ounce bottle of "Spellbound" perfume. Tied with Easter ribbon. Arnold Constable.

Eyes at night, of course, need eye shadow, but eyes in the broad, flat lighting of the noon-day sun also look prettier and have more depth if you put them in the shade—a shade of their own. Germaine Monteil makes nine creamy eye shadows in soft, muted iris colours. All at Altman.

This little poodle works for a living: carries a slim vial of Esmé of Paris perfume, "On Fifth Avenue" (or, "May Morning" if you prefer). He's made of white satin with white-and-blue paintings on flanks and fringe, and he's stuffed with sachet in the scent he carries. At Bonwit Teller.

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Coiffure by Michel of Helena Rubinstein — Canary Diamonds by John Rubel

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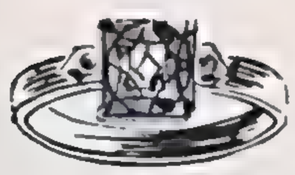

the bride of yesterday

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SHOWPLACE OF THE CANADIAN ROCK

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View from Cavell Drive, Jasper National Park

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CANADIAN NATIONAL TO EVERYWHERE IN CANA

DISCOVERIES IN BEAUTY

BAKER

Ready and wrapped for this Easter's give-and-take, Georg Jensen's perfume, "Arbutus Rose," comes done up in silvery paper, with pink flowers and a silvery doll that stands on her pleated skirt. The doll and her starchy skirt can be a hideaway for the perfume, keeping it dark and away from light.

New for the house of Primrose House is nail polish, and—new for all of us—is a nail polish that dries so quickly, solidifying almost immediately, that you don't have to go around with spread-eagle fingers. It comes in six shades each with a colour counterpart in Primrose House lipstick. All at Lord and Taylor.

In a transparent, miniature, Easter-bonnet box, Helena Rubinstein puts three make-up items in the new, blooming-pink shade of "Heavenly Glow." There is face powder ("Heaven Scent"-scented), Nail Lacquer (matching polish), and lipstick in a sky-blue, angel-faced, metal case. At Saks Fifth Avenue.

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THE NEW AVANT-GARDE MOVIE

(See pages 156-157)

By Betty Reef

Smoke billowed from the windows of a loft on East 21st Street. As I started up the flimsy stairs, I saw that two policemen were behind me. They sprinted past, and hammered on the door marked "Hans Richter."

I knew that in this precarious loft Mr. Richter was making a new surrealist-abstract movie with five of his friends—the artists Max Ernst, Fernand Léger, Marcel Duchamp, Alexander Calder, and Man Ray. Each of the five was contributing ideas for one reel of colour film; when the five reels were complete, Richter would dream up a "frame story" to glue the parts together into an intelligible whole.

Smoke coiled through the big loft, littered with Victorian débris, dead leaves, and a dozen excited people. "No, no, we are not on fire," Richter assured the police. "We only make smoke for our film. Here, we show you." One of his assistants threw a handful of reddish powder on an electric hotplate, and switched on a vacuum cleaner that blew out instead of in. Again the air was choking with smoke. Something thudded against my foot; it was a live frog. Several other frogs were hopping apathetically among the mouldy leaves on the floor.

When the smoke cleared, Richter introduced me to his crowd of assistants, then steered me towards a fine-drawn, white-haired man in a tailcoat and a faded red diplomatic sash. It was Max Ernst, the surrealist painter, who wrote the sequence they were filming, and who plays a starring role.

During that intermission, Richter told me that there is very little money behind the film; assembling the sets, equipment, actors, and assistants has been mostly love and tenacity. The props have been borrowed, or built by Richter, and the company works at night or over weekends. "But it is not so bad," Richter told me, his pleasant voice rough with German accent. "To have no money for a film is not unusual for me. In Berlin and in Paris, we would go out each day and raise funds for the next day's shooting."

I knew that Richter began his career as a painter, and was one of the prime-movers of the *avant-garde* film. In 1921, he made a silent movie called "Rhythm 21," which he describes as "an orchestration of abstract forms." Through the twenties, Richter and other artists, writers, directors (notably Fernand Léger, Walter Ruttman, René Clair, Jean Renoir, Man Ray, Jean Cocteau) pushed the movement ahead with their abstract and "expressionistic" films. Through the thirties, the move- *(Continued on page 170)*

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THE NEW AVANT-GARDE MOVIE

(Continued from page 174)

ment enjoyed a big sleep. There were a few awakenings—among them, Jean Cocteau's surrealist movie, "Blood of a Poet." Now, the work of Richter's five friends promises a new interest in *avant-garde* films.

"Psst!" Richter suddenly cried. "We shoot again. Corpses—under the bed! Io darling, get in the bed and let your hair fall over the side. Where is the smoke? Where are the frogs? All right, now we shoot."

The Ernst Reel

After an eye-stinging hour, the shooting was through. I asked for the script of the Max Ernst sequence, and found that it goes like this: A girl (played by pretty Io Maison) lies asleep on a great bed swathed in red brocade. She dreams, and speaks in her dream; a golden ball bobs in the air near her lips. A young man (played by Julien Levy, the art dealer) tries to approach her, but bars hold him back. He calls her on the telephone; the telephone rings near the girl's bed, then falls to the floor, giving off smoke.

Now the man breaks through the bars, and wanders through nightmare cellars and corridors to the girl's room. He leans over her and listens to her dream-mutterings, doesn't notice that waves of smoke are pushing out corpses from under the bed.

This is where Ernst comes in. Wearing his shabby finery, he approaches three of the corpses, and gives them a helping hand as they emerge. (One of them is played by the well-known painter, Dorothea Tanning.) Still the lover is blind to everyone but the girl. He pulls her out of bed, and the red damask drapery falls on her, clothing her in a handsome dress.

The lovers leave the room and wander through a maze of subterranean corridors until they both fall hard—into a dark cellar. The man drags the girl around a bit, then encounters the old man again (Mr. Ernst, who knew a short-cut). Seeing him, the lover falls in a faint; the old man looks at him leisurely, and disappears. ("He symbolizes Fatherhood," Richter explained.) Unmoved by all the hoorah, the girl plays with the golden bauble—the one that floated over her while she lay sleeping.

I asked Ernst what his story meant, although I must say it didn't seem too obscure. He smiled, and said gently that he was not quite sure of its meaning. "I make the script just the way I make my paintings. Meaning is not important. I am guided by emotion, dreams, intuition. When we edit the film we see what it means. It is the same when I paint—the title comes last." *(Continued on page 178)*

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THE NEW AVANT-GARDE MOVIE

(Continued from page 176)

The Léger Reel

A few weeks later, I climbed up to Richter's loft again to see some retakes of the sequence by Fernand Léger, the French painter whose abstract movie, "Ballet Mechanique," is one of the classic "art films." The Léger reel laughs at the white-satin American wedding; stars shop-window dummies, instead of living actors, to make the satire impersonal and—in Léger's words—"*grotesque, amusant, tout à fait moderne.*"

Léger—whose eyes looked as tired as time, but whose straight shoulders denied his sixty-five years—told me that he and Richter had planned for twenty years to make a motion picture together. In Paris, in 1925, they first began to discuss it. But they didn't get to work on it until the war brought both of them to America as refugees.

One afternoon Léger and Richter were walking along Grand Street in downtown Manhattan. In window after window, they saw the same display—wax mannequins with vapid smiles, dressed for a wedding in shining satin gowns and tuxedos "for rent or sale." To Léger, the windows seemed a masterful *comédie moderne.* He had been thinking of making a film on some phase of American *mores*; here were theme and treatment ready-made. The dummies were admirable stars—they pointed the emptiness, the lifeless intricacies of a satin-finish wedding.

"We are making my movie crisp, dry, bright," Léger told me. "We are using hard lighting, quick motion." Two canaries, who were being photographed for his film, escaped from their cage and ended our conversation. Léger is now back in Paris.

The Calder Reel

A month or so later, when work began on Alexander Calder's part of the film, I called at Mr. Richter's loft again. Calder was sitting surrounded by his works. Calder mobiles dangled from the ceiling; a Calder mask hung askew on the wall; a table was cluttered with wire gadgets by Calder. Under his greying hair, Calder's face concentrated in a pout. "Why must we shoot it over so many times?" he asked.

"It is just the same in Hollywood," Richter soothed him. "Now—the lion trainer again!" Calder went back to manipulating two wire figures in a tiny circus ring. He pulled strings, worked pulleys—and the "lion" shook his mane, the "trainer" cracked his whip. These are two of the stars of the Calder sequence, which is partly a minuscule circus, partly a "dance" of mobiles.

Like the other four reels of the movie, the *(Continued on page 180)*

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THE NEW AVANT-GARDE MOVIE

(Continued from page 178)

Calder film had its beginnings in Paris. In 1927, Calder was amusing the art-powers there with his little figures of articulated wire, cloth, corks, and spools. Unknown when he arrived from the United States, Calder had become a minor celebrity, and artists and critics crowded into his room to see him unroll a scrap of green carpet, set up a tiny trapeze, and put his creations through a full-length tent-show.

The Duchamp Reel

A strictly abstract reel is contributed to the movie by Marcel Duchamp, the abstract painter whose "Nude Descending a Staircase" is probably the most widely known cubist painting. Duchamp has designed a set of circular disks like phonograph records; when the disks spin around they give an illusion of depth and seem three-dimensional. "By using these revolving patterns," Duchamp explains, "I make objects stereoscopic for one-eyed people. It is not the eye which produces the illusion of depth, but the brain. I can use these records to retrain the brains of one-eyed people until they see three-dimensionally."

These coloured disks will be photographed in a complicated rhythm, against a background of anthracite coal: "Why coal?" I asked. "Because Duchamp says so," Richter explained.

The Man Ray Reel

Man Ray's reel is the only one of the five which is not yet planned or produced. Ray was famous in, of course, Paris in, of course, the twenties for his brilliant experimental films, photographs and "Rayographs." Recently, he has been working as a portrait photographer in Hollywood. By mail he and Richter have been planning his sequence—which Richter hopes will be humourous. "Every month, he changes his mind," Richter told me. "But we begin shooting it in a month or two anyway."

"Have you any ideas yet for the over-all story?" I asked him.

"I have a dozen ideas!" he told me, "but I can not write the story until all the parts are complete. I want to make this a film for the general public. Not for the specialized clientele of the art theatres, but for everyone."

"And will the whole thing seem rational to an average movie audience? Do you think they'll like the film if they don't know what it means?"

He considered. "Well, I don't know. The film will not *mean* anything specific. But it will be interesting. It is art. Art often means nothing when it is created, and begins to have meaning when people see something of themselves in it. No, our film will not be rational. Art is not rational."

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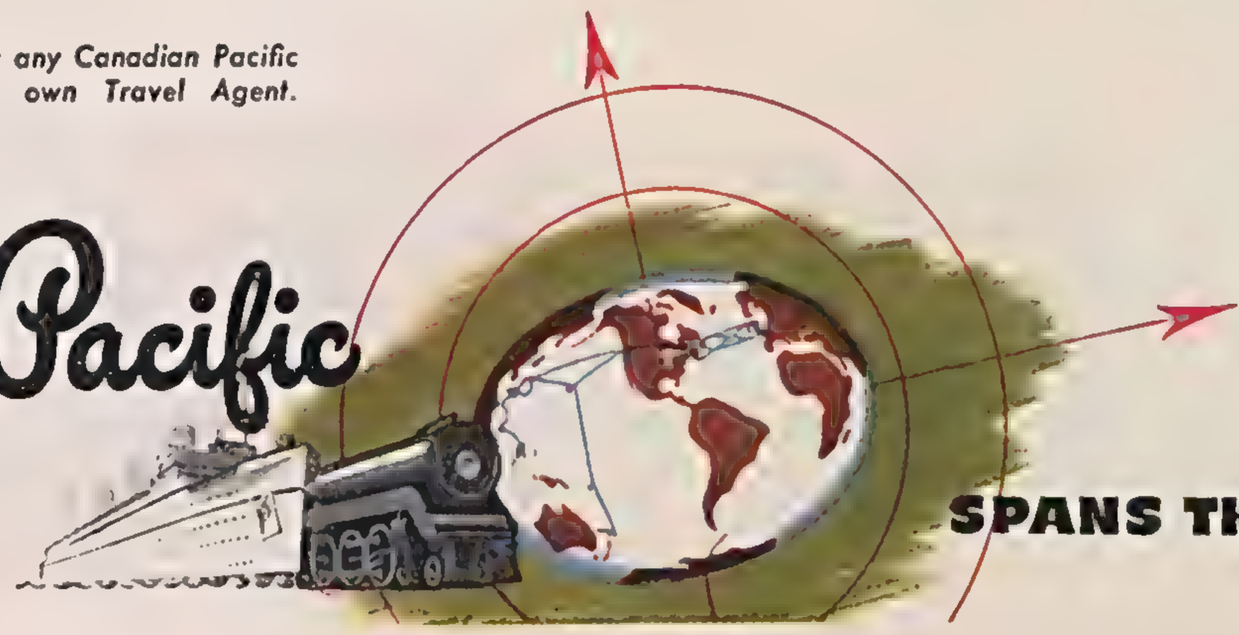

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*Beautiful color reproduction of the Donald Teague painting, illustrated above, without advertising, ready to frame, will be mailed to you upon receipt of 25c.

MODERN ARCHITECTURE

(Continued from page 137)

This task is not an easy one. It takes very little imagination to provide people with security from such concretely hostile elements as cold or rain or burglars. It is considerably harder to encourage their *feeling* of security. It is only moderately difficult to figure out the exact amount of space needed for every room and to assemble those rooms conveniently and economically, but it is very difficult to create a rhythmic flow of space which will itself be a source of joy to its inhabitants. It is a simple matter to open a house widely to the outdoors, but it is also easy to neglect the subtle, purely emotional distinction between pleasant openness and unpleasant exposure.

Beware of the hard-boiled rational approach. It recognizes only half the problem and can furnish only half an answer. But be even more wary of the flashy dogmatism which treats modern architecture as an established style, a formula fixed in heaven to which the great unwashed public must somehow be made to conform, even if it makes them unhappy. It's good for them because it's Art. This is the school of thought which forces even the most unlikely problem into safely orthodox "modern" channels and reduces modern architecture to a stale trick, its most delightful inventions to cheap mannerisms. These are not the originators of new devices and fresh ways of doing things, but they are the people who welcome them as smart, new, easily imitated fashions and run them into the ground by arbitrary, senseless, endless exploitation. That is what has already happened to the corner window, the metal pipe-column, and the "free shape," and what is likely to happen to the diagonal partition, the fieldstone slab-wall and the indoor-outdoor garden. The attack is rather like that of the dress manufacturer who, with more zeal than discrimination, combines in one dress all the more obvious features of the best and latest couturier models.

Having located the usual sources of dogma, we might do well to examine a few of the misconceptions which they have encouraged, particularly as related to what we know most about—houses.

Dogma #1. *Modern houses are cold and impersonal.* Fifteen years ago, when the rational approach was fashionable, this criticism made a great deal of sense, except in relation to the work of Frank Lloyd Wright, who never even temporarily succumbed to the machine-art way of thinking. Today its untruth is obvious to anyone who is even slightly familiar with the better modern houses of the last seven or eight years. Low-lying horizontality and deep eaves make them seem friendly and hospitable, and they are usually enlivened with the warm natural color and texture *(Continued on page 188)*

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MODERN ARCHITECTURE

(Continued from page 187)

of such materials as brick, fieldstone, unpainted wood, matting.

Modern architecture offers a wide choice of atmosphere. A house can be romantically conceived as an intimate part of its natural surroundings, or it can be classically aloof. It can be completely casual and easy-going, or it can be cool, formal, and elegant. And it can run through a great range of effect between these various extremes.

Dogma #2. *Modern houses must have modern furniture.* This is a particularly tiresome platitude, perpetuated by people who should know better. ...There is the architect who, when a certain house of his design was to be photographed for the magazines, asked permission to set aside the owner's fine old Chinese furniture and replace it for the occasion with a truckload of conventionally modern pieces.

Actually, is there anything more boring than an anonymously correct *set* of furniture, whether old, new or indifferent? If houses are to feel lived in and loved, there mustn't be any routine answers. Furnishings should not be chosen because they "match," but because they are useful and real and beautiful, and because they do good things about space and colour. Fake antiques are completely out of place in modern architecture, but really good old furniture appears to great advantage against the cleanly drawn background of a modern house, and if it is relatively small in scale and delicate in outline, it can very happily be combined with similarly conceived, frankly contemporary furniture.

Dogma #3. *Modern houses must have glass walls.* Many of them do, simply because most people seem to like what glass walls can do about bringing in light and view and increasing the apparent size of a room. But modern architecture can also furnish appropriate answers to people whose wants happen to be quite the opposite —like the thoughtful couple who went to an architect and said: "We want a house that won't be a pseudo-antique, yet we don't want a lot of glass because we're allergic to light and anyway we like to know when we're inside and feel snug there, and when we go outdoors we like to do so decisively and not by degrees...." This kind of awareness should be welcomed by architects as a stimulating basis for fresh design. If people would bother to examine their own reactions to light and space, isn't it likely that the majority would want neither complete openness nor traditional enclosure, but a judicious combination of the two?

Modern architecture offers almost unlimited light and a feeling of unlimited space. But these are new and resplendent possibilities, not obligations. They ex- *(Continued on page 190)*

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MODERN ARCHITECTURE

(Continued from page 188)

tend the vocabulary of architecture beyond anything known in the past, but they don't necessarily replace it. For a great architect such as Wright they are merely the raw materials out of which he composes. His houses are never dry statements of fact. They are miracles of light and shade; openness, enclosure; repetition, surprise.

No, architecture isn't easy. It's hard to put two and two together and get five for an answer. And modern architecture is particularly difficult, for it must treat each problem freshly, take nothing for granted, and apply to its creation all that is most relevant in science and technics. We should by all means keep our concern for the convenience of the kitchen and the arrangement of glass to avoid eye-strain. But we should also take into account our very human need for such intangibles as a sense of security, for mystery, variety, peace, beauty. And we are fortunate in having an ever growing number of architects in whose work we can find assurance that these things are indeed within reach.

[EDITOR'S NOTE: *Small, fair, and in her early thirties, Elizabeth Mock has just finished a book,* If You Want to Build a House. *She is the curator of architecture at the Museum of Modern Art, studied architecture at Frank Lloyd Wright's "Taliesin," and in Switzerland where she lived for four years with her Swiss-born husband, Rudolf Mock, who is now chief architect of the Tennessee Valley Authority.*]

VOGUE'S JUNIOR FASHIONS

The dresses shown on pages 161 and 162, can be found in many shops throughout the country. Listed below are some of the stores which carry them.

BLACK STRAPLESS DRESS, PAGE 161

Baltimore, Md. . Hochschild, Kohn & Co.
Cleveland, Ohio . . . The Halle Bros. Co.
Hartford, Conn. . . . G. Fox & Co., Inc.
Pittsburgh, Pa. . . . . Jonasson's
Poughkeepsie, N. Y. . . Luckey, Platt & Co.
Providence, R. I. . . . . Gladdings, Inc.
Richmond, Va. . . . . Thalhimers
Rochester, N. Y. . . . . B. Forman Co.
Waterbury, Conn. . . . . Forester, Inc.

BLACK DRESS, PAGE 162

Dallas, Tex. . . . . A. Harris & Co.
Detroit, Mich. . . Himelhoch Bros. & Co.
Indianapolis, Ind. . The Wm. H. Block Co.
New Orleans, La. . D. H. Holmes Co., Ltd.
Oklahoma City, Okla. . . . . Kerr's
Pittsburgh, Pa. . . Kaufmann's Dept. Store
St. Louis, Mo. . . Stix, Baer & Fuller Co.

PINK AND BLACK CHECK DRESS, PAGE 162

Binghamton, N. Y. . Hills, McLean & Haskins
Cleveland, Ohio . . . The Halle Bros. Co.
Durham, N. C. . . . . R. L. Baldwin Co.
Pittsburgh, Pa. . . . . Jonasson's
San Francisco, Calif. . . The White House
Washington, D. C. . Julius Garfinckel & Co.

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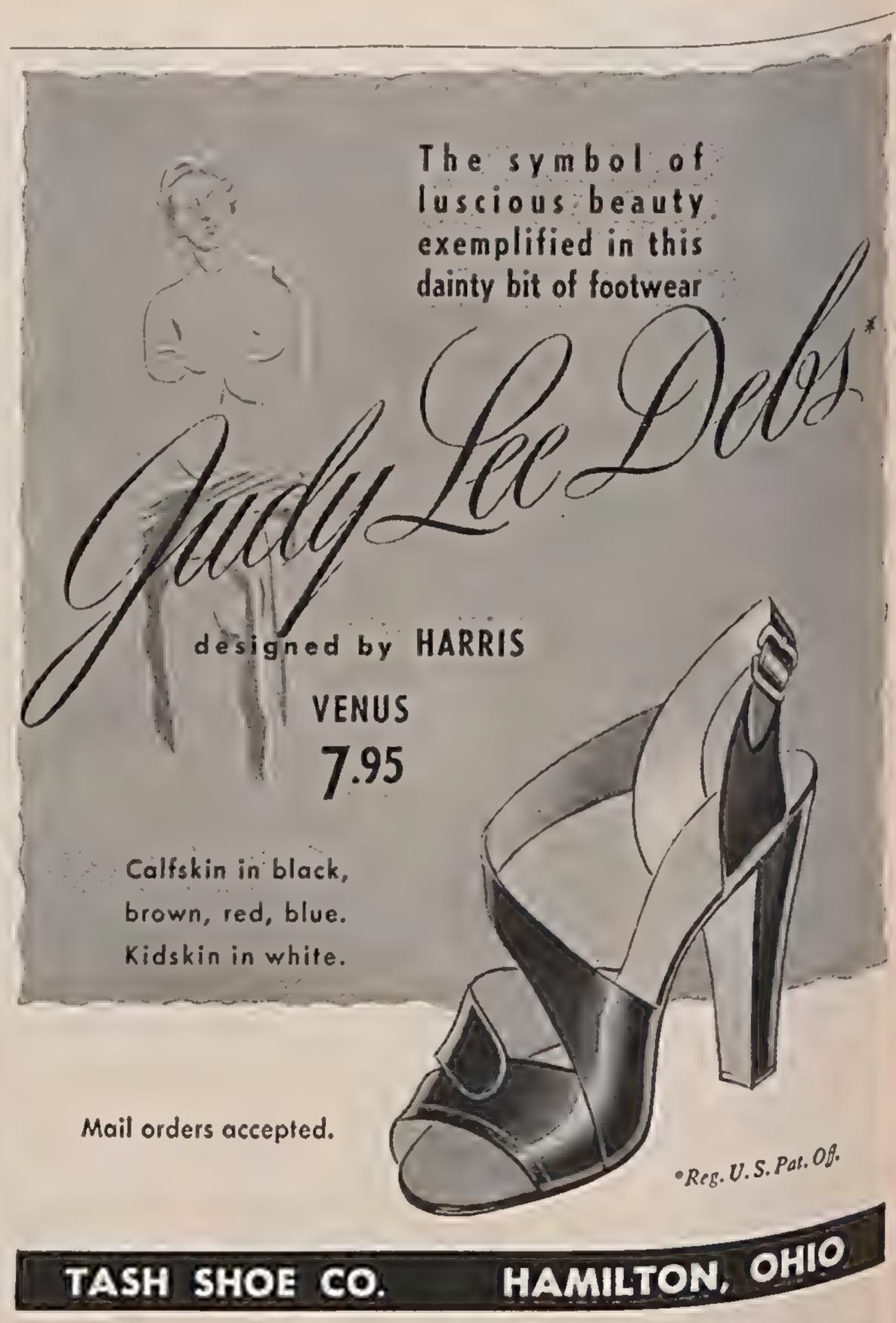

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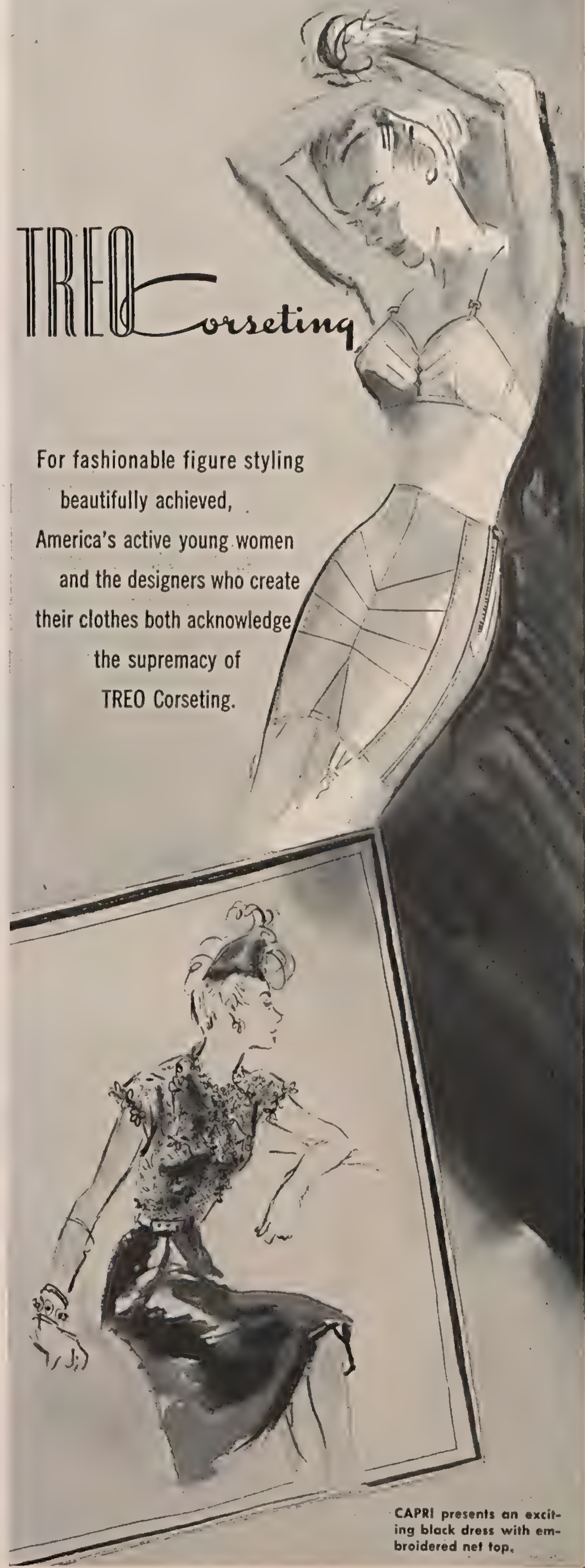

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*trademark *design patented

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NOTES ON DECORATION

(Continued from page 147)

furniture—nowhere another flicker of red.... And one chair in a high clear tone makes its point more conclusively if its colour is not echoed. In a grey monochrome room, a chair covered in poison-green satin will lose its fine sting if the green is recalled in a pillow or two on the little grey sofa. It's superfluous to repeat the green at all, but if you must, do it in an off-shade and another medium—perhaps an emerald-green chandelier.

A few decorating principles seem safe from contradiction. When you are arranging furniture, it's always wise to put pieces of equal value together. Don't hang a contemporary painted mirror over an elegant old commode. The mirror may have its decorative virtue, but in that false position it will insult the antique, and show itself up for an upstart. If you are looking for a mantel garniture, choose something that has the same quality as the mantel itself, and the picture or mirror over it. (There's a seeming exception to this rule—one lovely mantel arrangement involves a beige marble Louis XV mantel, and on it a row of purple violets in modest clay pots, reflected in a superb gilt mirror. But this makes sense, because the pots don't pretend to be more than they are; are, in their own way, just as authentic as the mantel and the mirror.)

If you spend most of your decorating money on a Chippendale table or a Chinese lacquer screen, don't fill in the gaps with mediocrity. Forget the gaps for a while; just have simple slip-covers in one pretty colour. Then, as you can, acquire other good pieces that are compatible with your first extravagance. Let the room grow slowly to maturity. There is "costume" decoration as well as "costume" jewellery—in itself, it may have charm, but it tends to destroy the charm of the Real Thing, if used with it.

No one object should dominate a room. A great work of art is the richest endowment a room can have, and it should be given a dominating position—but if it is really great, it will have the grace of all great things and people, and won't be too obtrusive. To-day, we don't want to be too conscious of the *mise en scène;* don't want to have curtains, chairs, paintings thrust themselves forward as topics of conversation.

It's far more important to have three rooms that are beautifully done and beautifully run than to have ten or twenty that are dreary and neglected. Some of the most distinguished buildings in the world are the little villas, pavilions, orangeries. If we live in small-scale rooms, we needn't be limited to small-style decoration. A tiny library—with *boiserie* and double doors—can have as much style as a ball-room, and can offer more stimulus to conversation. *(Continued on page 197)*

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Footnotes to Springtime

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Men's Cologne, Shaving Lotion & Talc, $4.50

AT BETTER STORES FROM COAST TO COAST

NOTES ON DECORATION

(Continued from page 194)

FOR IMMEDIATE DELIVERY

When this was written, all these excellent new wallpapers and fabrics were actually in the New York shops.

Nancy McClelland has new wallpaper designs that are up to her old standards of elegance and taste. There is an enchanting "New Hampshire Bird," copied from an old hatbox—a little bird in clear shocking-pink on a blue ground. The bird also appears on beige and white backgrounds.... There's a fine new copy of an old paper found in Oak Lawn Plantation in North Carolina. Digitalis and other old-fashioned flowers bloom in creamy bunches against a soft green ground, between stripes of darker blue-green....

Then there's a fascinating ceiling paper from the same plantation, grey and white, very *trompe l'œil* and architectural. This is the big news of the McClelland collection—there are no ceiling papers like it anywhere. It would be nice as a dado, too, or completely covering the walls in a stairwell.... At Nancy McClelland's there is also a pretty variation on the strawberry-bunch theme (pale blue or faded green backgrounds), and the promise of a big shipment of papers made in France before the war. These papers sat out the war in Casablanca.

Katzenbach and Warren is a house full of fresh ideas and innovations. Don't miss their new "Sculptured Wall Coverings." These three-dimensional wall fabrics are like linoleum in consistency, and can be painted any colour, or stained to resemble wood or fibre. In a new room, they eliminate the necessity of a finishing layer of wall plaster, but they are no more difficult to hang than any heavy wallpaper. There are two designs, "Woodgrain" and "Matting". "Woodgrain" is a heavy texture of deeply grooved lights and shadows; "Matting" is wonderfully like a handwoven basket.

Katzenbach and Warren also have in stock a series of marble papers, which are lithographic reproductions of this firm's famous custom-made marble papers. They come in ten beautiful colours, and are a great *coup* ready-made.... There are also six new "Aquatint" papers, so called because they are made by a method similar to the old aquatint engraving. But there's nothing old about the designs—free, gay, impressionistic sketches by Franz Bueb and Zue Martin.

Margaret Owen has a garden of pretty papers. This spring, the colours are stronger—one attractive design, *"L'Inconstant,"* has clumps of dandelions popping out on cerulean blue. The flowers are linked together by flying bugs and butterflies. This design is nice, too, on both the grey and white grounds.... There's a wonderful lilac-and-tulip *(Continued on page 198)*

LORD OXFORD...

the up draft lighter *that lights* always!

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Exclusive makers of Men's fine casual jackets in Stroock woolens.

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NOTES ON DECORATION

(Continued from page 197)

paper on a white ground, perfect for a country-house hall. And a paper with great soft masses of Queen Anne's Lace on a rosy-pink field. (This pattern also appears on yellow and blue.)... "Anais" has bunches of raspberry stock and lime green leaves on a pure white ground, with a wavy ribbon striping it all.... Also on a white ground are bunches of Matisse-coloured garden flowers, on which perch fat white birds.

There are two barnyard-patterned papers at Margaret Owen's, and they're much too good to keep in the nursery. "*Le Menage*" is a carousel surrounded by ducks and farm animals, and "*Les Trois Amis*" is a grouping of three sophisticated donkeys. These are bright, simple, worldly, and very French.

Another of Miss Owen's notable papers is "Modern Damask"—a large design of white flowers on pale silver-grey. There is no room, large or small, town or country, that wouldn't be grateful for it.

Brunschwig & Fils is a vortex of fine fabric ideas. They have taken a trick from a magnificent old piece of woven moire, and are reproducing its ravishing texture in mercerized cotton, boldly "watered." This comes in white, and can be dyed to any taste. There is also a wonderful small-textured spun rayon—inexpensive, but as intricate as any Swedish modern material. This, too, comes in white, and can be dyed.

There's a charming idea in printed twill—a wreath of roses around a bird's nest, clear, direct, and naïve.... There's a Chinoiserie print—figures with parasols and mauve and yellow-green flowers on a white ground. (You can also have it on porcelain blue or lacquer-red grounds.)... In one smart chintz, large bouquets of blue and white sweet peas and lilies-of-the-valley burst on flesh-pink or pale yellow grounds.... Another chintz—gunmetal, lacquer-red, or Copenhagen blue—is stripped with beech and hawthorn leaves, clear green, grey and white.

Mrs. Brunschwig has taken a Louis XVI brocade and transferred its elegance onto printed cotton. Sprays of apple-blossoms and roses trail across an absinthe sky.... "Spring Garden" is a scattering of tulips, iris, and leaves in whites and greys, against a puce background.... "China Trade" revives *toile de Jouy*—deep red architectural designs and stylized flowers, on a cool cream cotton background.... Then there is a reprint of the large-scale "Column and Flower" pattern, wonderful for pine-panelled rooms, libraries, even clubs. This has great distinction, but would get along congenially in the simplest country house.

Jofa has beautiful traditional English linens again. And new untraditional chintz *(Continued on page 199)*

PARFUM $12.50, $7.00, $3.50 • BOUQUET CONCENTRATE $2.00 • DUSTING POWDER $1.50

NOTES ON DECORATION

(Continued from page 198)

—a free design of lilacs and roses, in natural colours, on a glazed white ground. (This design also comes on lacquered-red, chartreuse, and grey backgrounds.)... There is a cotton twill, patterned with big flowers, ribbons, and cupids. The cupids are soft pink, the ribbons apple green, and flowers white, the background a tender shell-pink.... Another flowering twill is gay with bunches of amaryllis, tulips, and lilacs, on pink or chartreuse.... At Sofa, see also the fan-and-flower chintz, and a huge peony-pattern on clear yellow.

Howard and Schaffer has some prize flower prints. One shiny black chintz glows with closely packed nasturtiums.... There are giant shocking-pink "Geraniums," and outsize "Carnations," and a revival of the charming "Espaliered Apple."... One of the best prints is "The Four Seasons of Wild Flowers," in natural colours, printed with botanical precision. (Educational note: the winter flowers are bayberry, bittersweet, and fungus.)...

Howard and Schaffer also offers a collection of exotics: there's a Persian medallion print, against stylized leaves, in the delicate colours of Iranic porcelains.... "Ocote" is an all-over pattern of Mexican pines, adorned with graceful ribbons that never grew.... And riding across bright desert-pink cotton is a procession of "Spahis," Algerian gentlemen in white robes and red fezzes....

Scalamandre has the first damasks to be made from the new shipment of silk from China. One delicate new pattern has small, airy spring flowers; buy it in white and have it dyed; or take it as it comes—in pale green, brilliant blue, or cerise.... Another pattern of rose leaves and tulips is also available in white, blue, green, and cocoa-brown....

Scalamandre scrolls a baroque fantasy of white, magenta, pink, and yellow cherubs on green cotton-and-spun-rayon.... There are a number of new prints on raw-silk-and-cotton textures; one of the best is a large landscape of Central Park, in copper, green, blue, brown.... "Dogwood" has clear pink and deep red blossoms printed on pistachio-green raw-silk-and-cotton. The same design is lovely all in white, on a bronzy green background; or in pink and white, with lettuce-green leaves, on creamy white....

At Scalamandre, see also the handsome couple of new lilac chintzes. One is chic and stiff—natural lilacs with poison-green leaves on a black background. (This is also wonderful with lilac flowers and blue leaves on a white ground.)... The other chintz has clusters of lilacs, white and mauve, scattered loosely on a grey ground, or on a subtle yellow-green.

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The new HarperGLO gives you:

1. First...HarperGLO briskly brushed over hair and scalp.
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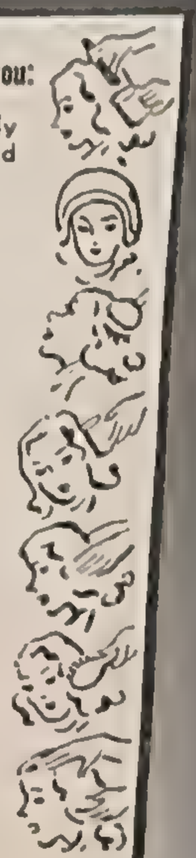

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Mail orders filled. State second color choice.

Harveys

NASHVILLE 3, TENNESSEE

REMEMBRANCE OF CHEESE PAST

By Gilbert Highet

[Editor's Note: *Gilbert Highet is a brilliant young Oxford professor, who has lectured in the U.S.A. at Princeton and Columbia Universities. He is now a Colonel in the British Army Intelligence serving in Germany. He is the author of* Axe of Faith *and* Dunciad, *and translator of* Paideia *by Werner Wilhelm Jaeger and* Friedrich Engels *by Gustav Meyer. His wife is Helen MacInness, author of* Above Suspicion, Assignment in Brittany, *and* While Still We Live.]

Cheese is scarce in Paris, where fats are precious and transportation difficult. My sympathy goes out to the Cheesemaster of the *Rue d'Amsterdam,* who once gave Helen (my wife) and me one of the strangest and best meals in the world. But those were the days of plenty, and the Cheesemaster could bring cheeses from all over France, and from Belgium, Corsica, Great Britain, Holland, Italy, Lithuania, Norway, and Sweden, too. He had nineteen different cheeses from Normandy alone. He was a virtuoso.

The Cheesemaster was called H. Androuët. His shop was in the *Rue d'Amsterdam*—where Jules Romains, in a boyhood vision, saw the Parisian crowd and the moving street as a single living thing. On the ground floor was a cool, dark store, with a profound rich smell, and monuments of cheese standing about in dignified repose. For luncheon, you went upstairs into spacious room, cleanly furnished, ligh ly decorated, and miraculously odou less: a *salle inodore.* There you wer offered a truly gigantic menu, th apotheosis of farm cookery. Essentiall it was the French peasant's meal, bu it contained every kind of variation an elaboration which was possible withou chi-chi. It had eight different kinds o chicken sauté; ten different kinds o poached eggs; omelettes, *fondue, ramequins*—two long columns of fin plain cookery. If you were wise, how ever, you took none of that. You ordere cheese: *Les fromages de saison assort ...10 fr.*

This order was received wit approval, and began a unique exper ence. Bread appeared by basketful and a light *vin rosé.* And then came platter containing six pieces of chees —so small and dainty as to be almo a disappointment at first. They wer disposed on vine-leaves. Their ta was mild, uncheeselike, almost swee Each had a little label bearing it name. I remember a delicate circl pure white in the centre, shading t gold on the outside, as soft as ne cream; it was called *Aurore.* With i there was a *Brillat-Savarin,* tender an sweetly sour, from Normandy; *Beaumont* from Savoy, firmer, but sti faint on the palate, with a distan savour like autumn woods or gunpow der; a full *(Continued on page 205*

SILVER FLUTES
CHIPPENDALE
CANDLELIGHT
OLD MASTER
RAMBLER ROSE
OLD MIRROR
OLD LACE
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as featured on page 59

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REMEMBRANCE OF CHEESE PAST

(Continued from page 200)

yellowish *Fin de Siècle*, like thick cream, but with a more masculine after-taste; and the finest and simplest of all light cheeses, an honest *Brie*. We could have gone on eating this assortment, but madame took it away and left us drinking *vin rosé*.

Then, in no hurry, she brought a second platter. On this, the six cheeses were bolder, more adult. We began to see the plan of the meal. We were to have a succession of cheeses growing stronger and stronger until—what?...Platter II contained some we had never heard of; all were good. The first we tried was *Pétafine*. It looked like pâté, and on the tongue, tasted like liquid soap. Then, suddenly, as it went down, it was delicious. It had a firm astringent taste—not at all like liquid soap, we thought apologetically, but like a good dry wine. The cheeses on the first platter had only soothed the tongue. These were evidently meant to appeal to a different region of taste: the cheeks and the throat. To correct the palate after the *Pétafine*, there were a hard, almost chalky, white *Pouligny*, and a small, firm, tight clean cheese from Lyons, with the noble name of *Rigotte de Condrieu*. And last, a *Rocamadour*, made of goat's milk; we had only a morsel of it: it had a faint savoury aroma, as if a goat's smell were converted into perfume. We suggested to madame that it might be renamed *L'Après-midi d'un Faune*, but madame had gone to fetch another trayful.

Power Platter

Platter III was far more rugged. It began with another *Brie*, a *Brie de Melun*, so tough as to be almost adhesive. This Stilton of cream cheeses spread a rich, round flavour through the very top of the palate and through the passages above. The best of eating good cheese is that its spirits seem to make their way through the whole head, touching taste-organs one never knew one possessed, and leaving a clean, aromatic reminiscence. Beside the *Brie*, there was a little nubbin of cheese entirely covered with hay, and hard to cut, but powerful and satisfying, an admirable lunch for a harvester. With it came a dark brown *Boulette d'Aresnes* from Flanders, with which we called for brown bread and a richer wine than the now tame *vin rosé*. The platter was completed by the immortal *Gorgonzola*. We thought we had never tasted a real *Gorgonzola* before, sweet in the mouth, bitter in the throat, and warm, rich, comforting in the stomach.

We almost shrank from Platter IV as it advanced on our table; but it was not a time to falter. First we tried a *Saint-Florentin* from Burgundy. A plateful of this would make a complete meal. Although it smelt disastrous, it tasted like a splendid ham, cured in the wine of the country and full of the warm south. With it came a *fromage macéré* from the same region, brown on the outside and dark grey inside, ignoble in appearance and even in consistency, like oil-shale. This is the real defect of cheese: only the light or medium types *(Continued on page 206)*

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Ask for fine hosiery "As You Like It" at your favorite hosiery counter.

REMEMBRANCE OF CHEESE PAST

(Continued from page 205)

are reasonably attractive to look at or to smell, and many of the noblest types look as unappetizing as mud. However, we sliced this cheese on to golden-brown bread, and felt like characters in a Breughel picture.

The fifth serving contained some very special items. There was a *Boulette aromatisée* from Burgundy. This was like autumn in the country, with a flavour of chestnuts, Scotch oatcakes, and roasted apples. Then we tried an *Epoisses*, also from Burgundy, which tasted like a soft, rich port: it was a quiet grey in colour, with pink tints running through it like Clipsham stone. There was also a *Montréal*, full of herbal tastes, with just a touch of bacon-flavour, like a sixteenth-century still-room with the kitchen next door. The rest of that platter was unwillingly refused.

For dessert...a little cheese

Last of all, as if the Cheesemaster had done his best and wanted to let our luncheon settle more quietly, there came a tray of Swiss and British cheeses, nourishing, steadying, and a little dull: *Cheshire, Emmenthaler*, and *Gruyère*.

But by this time, with the good bread, the wine, the fumes of the cheese, and the strangeness of the meal, we felt like the Caliph in the Arabian Nights when "his breast was broadened and his cares were lightened."

We refused coffee. We chatted to madame, who accepted a glass of brandy. She brought us the guestbook to sign. We knew this was a special honour, since no other Anglo-Saxon name appeared in it throughout the previous five years. At this stage it was a little difficult to think of appropriate quotations, but at last we produced a parody of the conjurer's speech in Cocteau's *Orphée*, and wrote:

Puisque ces mystères nous dépassent,
feignons de pouvoir les digérer.

This delighted madame. She accepted a certain amount of money, and a strict ten per cent., and saw us into the *Rue d'Amsterdam*. We walked home chortling, and occasionally dropping into jewellers to price emerald bracelets. For some reason, they were always too dear, but I bought Helen a bunch of violets at *Les Halles*.

TO OUR CONTRIBUTORS

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Elizabeth Crawford

BECAUSE:

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I still like it!

BECAUSE:

I like travel: In four months I crossed the continent and was in twelve states. I have seen autumn in the West, felt winter in the central states, and heard spring's first rustle in the South. I have seen America's scurrying crowds and her quiet farms, her thrilling mountains and her angry rivers, her smart hotels and her bulging night-clubs.

I worked: I worked in an Army hospital. I saw the wounded men, faces scarred, limbs shattered. I saw them day after day...I have yet to hear a whimper. I watched the enormous job of rehabilitating men for further service or civilian life. Thirty-five hundred men returned to our shores in a day...and each one had problems—physical, psychological, vocational. What better job in the world than to have a part in this vital "reconditioning" of our citizens, parents of tomorrow's America.

I like democracy: I had never known it before. I like America better. I have seen and heard and watched and listened and felt...and I know America is worth saving. I have marched and eaten and worked beside a Filipino... a pianist...a garage mechanic...a German...a cook...a farmer...an insurance salesman...and from each one I have gained—because for once I could meet the less and the more fortunate on an equal basis. I could forget the separating and confining differences of strata and state...knowledge and neighbourhood...patois and parents...customs and clothes...habits and hates. I was learning America!

Dear Reader: The shops tell us they are still having difficulty in filling mail orders, and frequently are unable to send the merchandise shown in Vogue. We—and they—do our best about this; we hope conditions will be better soon.

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THOUGHT FOR FOOD... IN EUROPE

SEND parcels to hungry Europe. There is great satisfaction in packing a box full of the things so urgently needed there. But, in sending packages, follow the regulations, and know that what you are sending is what is wanted; that it will reach its destination safely.

Here are some simple rules:

WHAT TO SEND:

Clothes. Send anything you can spare. Be sure that the clothes are clean. If they need mending, and you haven't the time to mend them, attach a needle and thread, and it will be taken care of on the other side. (Remember that if you send *new* clothes they are subject to duty—payable only in the country where they are received.)

Food. Be sure the food is packable and non-perishable. Don't send superfluous things—Melba toast, for instance. In making up individual packages, try to keep in mind the shortages of the particular country to which the package is to go. Rice seems to be one item which is short all over Europe, since it was imported from the East.

The list which follows will give you an idea of what the reliable packing firms have found best for their parcels.

Tinned meats: Roast beef, boned turkey, tongues, chicken.

Tinned fish: Sardines, salmon, anchovies.

Butter in tins.
Tinned vegetable shortening.
Packaged cheeses.
Packages of dehydrated soups.
Packages of cocoa.
Packages of dried pears.
Packages of split peas.
Hominy.
Tea.
Tinned, vacuum-packed coffee.

On the sweet side, the following are good travellers:

Honey.
Sugar-coated filbert nuts.
California figs.
Hard candies.
Chocolate bars.
Small jars of preserves.

Soap. Packages made up of soap and soap powders are also most welcome. One firm sends a soap parcel made up of a two-pound box of soap powder, 3 seven-ounce bars of laundry soap, 6 bars of toilet soap.

HOW TO SEND:

Parcels can be sent either through firms specializing in overseas packages (where experts will make up your selection) or on your own. The Post Office regulations and poundage vary for each country, but they are not difficult to understand. Customs blanks and stickers are obtainable at the Post Office.

• Turn to the front of this magazine —to page 121—and read the article entitled "Bread." Look at the picture on page 123—two young Hungarian girls. You will want to send food. You will want to send clothes. To France, to Poland, to Greece, to Italy—to all the starving countries which look so hopefully to us for help.

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FREE. Professional Mixing Guide. Containing a list of standard recipes for mixed drinks. Accurate—authentic—complete. Write to: Angostura-Wuppermann Corp., 304 E. 45th Street, New York 17, New York.

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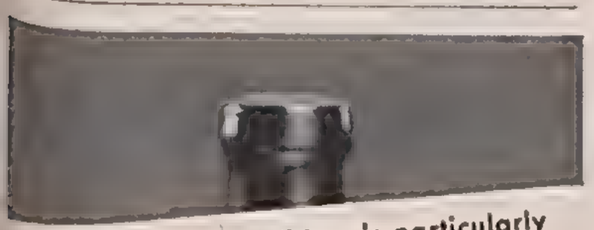

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SNUBBING THE SUGAR BOWL

By Dione Lucas

[EDITOR'S NOTE: *Mrs. Lucas is the head of the* Cordon Bleu Cooking School *in New York, one of the two graduates of the famous* Cordon Bleu *school in Paris entitled to award the* Cordon Bleu *to her own pupils. She ran a school in London and now for several years has been instructing successfully over here.*]

Do you still remember those fabulous, sweet desserts of bygone days? Is there a faintly nostalgic tone in your voice when you recall the delicate *Vacherin Chantilly*, or those exotic *Pommes Meringuées*? We may as well face the crisis squarely. Desserts using a prodigious amount of sugar are gone for the present. The sugar shortage is no fleeting inconvenience...it's here to stay awhile.

So now is the time for all good cooks to exert the utmost in imagination and artistry. It is the good cook who will not stand for any regimentation of her menus, despite shortages. As an artist with her work, she has a deep and passionate love of good food, the initiative to take a chance on unknown dishes and a reasonable amount of common sense. Without these, the prognosis is poor indeed!

There is no need to overlook the more exotic desserts today, for present shortages give the gourmet in each one of us a chance to scintillate. It is no coincidence that many of the sugar saving recipes now used bear the stamp of their French origin. The French housewife is famous for her fund of ingenuity, her resilience, and her ability to turn out delectable meals with the most limited supplies. And so we frankly borrow from the French, with the hope that we too, working with meagre amounts of sugar, may produce dishes flaunting the same imagination and style.

With this frame of mind, it is sound kitchen philosophy to take stock of available sweetening agents. Honey is still on the grocers' shelves. It may take a little determined hunting, but it's around. While your kitchen may not exactly flow with milk and honey, you will still be able to concoct reasonable facsimiles with cream cheese, cottage cheese, sour cream, and a jar of honey. For these are the star performers in a Honey Tart, a suave delicacy with all the dash and sophistication of *la haute cuisine*. It is a truly magnificent climax to a dinner, say, of clear borsch, *poulet en casserole*, and tossed green salad.

Honey Tart

First of all you must make some short pastry. Put on a marble slab or pastry board, ½ pound of flour, make a large well in the centre, and in the well put 4 egg yolks, 4 tablespoonfuls of honey, 8 level tablespoonfuls of fats, and 4 tablespoonfuls of ground almonds, a pinch of salt. Work the centre ingredients to a smooth paste, and then work in the flour. When all is blended, roll the pastry out—not too thin—and line it into a shallow pie dish. Sprinkle the top of the pastry with a few bread crumbs, and then fill with the following mixture:

Cream in a bowl 2 small cream cheeses, ½ cupful of cottage cheese, 3

(Continued on page 210)

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SNUBBING THE SUGAR BOWL

(Continued from page 209)

tablespoonfuls of sour cream, 5 tablespoonfuls of honey, and 4 tablespoonfuls of stoned raisins.

Cover the top with thin strips of the pastry, criss-cross, sprinkle lightly with finely chopped almonds, and bake in a 375° oven for 35 minutes, or until the crust is a nice golden brown. Then remove, cool, and EAT!

Another exquisite gift from France is the *Mousse au Chocolat*, utilizing semi-sweet chocolate and never a trace of sugar in its velvety smoothness. It sets the mark of elegance and true simplicity on a little meal *à deux*, as well as the bigger occasion.

Mousse au chocolat

Take ½ pound of dark, sweet chocolate, cut it up into small pieces, and put it into a thick pan. Add 5 tablespoonfuls of strong coffee and stir the mixture over a slow fire until it is quite smooth. Then stir in 2 tablespoonfuls of whiskey and mix in 5 beaten egg yolks. Finally, add the stiffly beaten egg white and mix them in very well. Pour this mixture into small pots for serving, and put them into the ice box for 2 hours to set. Remove and eat at once.

The natural sweetness of fresh oranges is captured in the fragrance of a Fresh Orange Mousse. More glory for the cook when she serves this as her delightful *chef d'œuvre.*

Fresh Orange Mousse

Put into a mixing bowl 3 whole eggs and 2 egg yolks; add 4 tablespoonfuls of honey or white Karo syrup. Place the bowl in another bowl of very hot water, and beat the mixture with an egg beater until it is very stiff, then add the grated rind of 2 oranges, and 2 tablespoonfuls of plain gelatine which has been melted down in the juice of 1 large orange. Add 2 tablespoonfuls of whipped cream, and pour the mixture into a bowl for serving. Put to set in the ice box for at least 1 hour, then remove and cover the top carefully with skinned sections of orange, and pour over the top melted-down red currant jelly to which has been added a little water, and which has been cooled before using. Serve.

Fresh Fruit Cup may sound trivial, but try it as a harbinger of spring with as prodigal an amount of fruit as may be on hand. Splash those vivid-hued segments with judicious quantities of pungent Kirsch. Chill cold as an iceberg, and serve forthwith. No dreary dish, this, but a dream of sheer delight.

Fresh Fruit Cup

It is always very important when setting out to make a good fruit cup to make the syrup first. Put into a thick pan the finely shredded rind of 1 large orange, the rind from half a grapefruit cut into thin shreds, and the juice of 1 lemon and 1 orange. Add 1 cupful of white Karo syrup and 1½ cupfuls of water. Cook this syrup until the rind of the fruit is quite clear, then cool, and when quite cold add the cupful of fresh fruit. A good mixture would be the skinned sections of 3 large navel oranges and 3 blood oranges (it looks very attractive to cut the blood oranges into thin slices when the two outer skins have been removed), the skinned sections of 2 grapefruits, 4 sliced bananas, 1 sliced pineapple. Then add ¾ cupful of dates, cut into strips, and ½ cupful of walnuts which have been cut in half. When all these fruits and nuts have been mixed into the syrup, add ¼ cupful of Kirsch and allow it all to get very cold. Serve in a bowl surrounded by crushed ice.

Important news to gourmets is the grapevine whisper that *marrons glacés* are *(Continued on page 211)*

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SNUBBING THE SUGAR BOWL

(Continued from page 210)

back. These welcome delicacies are on intimate terms with many a famous French dessert dish. And *Marrons Glacés* Bavarian Cream is one of the favourites among them. The sweetness of the *marrons* does away with the need for large amounts of sugar in this recipe, yet it is soul-satisfying to the most demanding of the "sweet tooth" clan.

Marrons Glacés Bavarian Cream

Put into a bowl 4 large egg yolks; add 6 tablespoonfuls of the syrup from the *marrons glacés*, and beat well. Then mix in carefully 2 tablespoonfuls of plain gelatine and pour on 1½ cupfuls of hot milk. Stir all this mixture over the fire until it thickens (it must not boil), then remove and stir over a bowl of ice until it is cool. Then mix in well the 4 stiffly beaten egg whites and 3 tablespoonfuls of whipped cream. Add ½ cupful of chopped *marrons glacés*, and flavour with two tablespoonfuls of dark rum. Pour into a bowl for serving and put to set in the ice box. Remove and cover the top with whipped cream, scatter chopped *marrons glacés* over the top, and serve.

Whipped Cream

In order to be able to whip the thin cream which is on the market now, buy a quart bottle of cream, as this is thicker than the smaller bottles, and keep it in the ice box for two days. Then pour off 1 cupful from the top of the bottle and put into a bowl which has been placed on the top of another bowl of crushed ice. Beat the cream a little with an egg whisk, and then add 1 teaspoonful of "Whippo" and continue whipping until the cream is stiff.

With a brief nod to the sugar bowl, Ginger Roll is another dessert popular among French cooks. The aromatic blend of ginger with the other ingredients in this recipe creates a perfect finish for a delectable lunch, perhaps an *omelette fines herbes* with crisp *salade de saison*. What more could one ask?

Ginger Roll

Take a deep mixing bowl and put into it 1 cupful of household flour; add 1 teaspoonful each of: ground cinnamon, ginger, allspice, nutmeg, baking soda. Then add 1 well beaten egg, ⅓ of a cupful of melted Crisco, ⅓ of a cupful of molasses, ⅓ of a cupful of light or dark Karo syrup. Add ½ cupful of hot water and mix all these ingredients well together. Oil a cookie sheet and cover with wax paper and oil again. Spread the mixture on the top and bake it in a 375° oven for about 15 minutes, or until it is just firm to the touch. Then remove and cover it with a damp cloth and cool. When cool, take off the cloth and sprinkle the top with a little confectioners' sugar and turn it out onto wax paper. Take the paper off the bottom and spread with marshmallow, and roll up like a jelly roll. Serve.

Marshmallow

Put into a thick pan ¾ cupful Karo syrup and cook it to a thin thread. Then pour it onto 2 stiffly beaten egg whites and continue whipping until it is stiff.

Prima donna of them all, *Crêpes Suzette* in their flaming glory, which can be made without any sugar at all. A dessert to call forth all your latent flair for showmanship.

Crêpes Suzette

Take a small, deep bowl and put into it 8 level tablespoonfuls of household flour. Add 1 whole egg and 1 egg yolk; 4

(Continued on page 212)

A delightful evidence of MARYLAND hospitality, this fine beer is, as one would expect, rather costly *but* considered well worth the price.

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SNUBBING THE SUGAR BOWL

(Continued from page 211)

tablespoonfuls of milk, 1 tablespoonful of a vegetable oil, and a pinch of salt. When all these ingredients are assembled, beat until quite smooth, then add enough milk to reduce the mixture to the consistency of thin cream, and put it in the ice box for half an hour. Then remove and add a little more milk, as you will find that it thickens a little in the ice box. Heat an omelette pan and when very hot, rub over the surface with a little butter and just cover the bottom with a thin layer of the batter. Allow to get brown on one side, then turn it over carefully with a spatula and brown it on the other side. As the "crêpes" are made, pile them up one on top of the other, and when they are all done, place a bowl on top to cover them and place them in a very slow oven to heat them through. This will prevent them from getting tough and dry. Then carefully fold them in three and arrange them, over-lapping, on a hot, flat silver serving dish, and pour over the following sauce:

Put into a tin-lined copper frying pan the finely shredded rind of one orange, 2 tablespoonfuls of butter, the juice of one orange, 3 tablespoonfuls of tasteless honey or white Karo syrup, or maple syrup, 4 tablespoonfuls of dark rum or Cognac, or any good liquor, and cook it until the orange rind becomes clear. Then add the skinned sections of one orange and pour it over the *"crêpes."* At the last moment and this is best done at the table—pour over lighted rum. Serve.

So you see, with a little kitchen alchemy and careful planning, it is still fairly easy to serve desserts as luscious as those using bountiful supplies of sugar. It's all in the illusion you create. Yes, we can well afford to snub the sugar bowl!

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